

# MUSICAL FOUNTAIN

A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. XXXIX.—NO. 11. NEW YORK, WEDNESDAY, SEPTEMBER 13, 1899. WHOLE NO. 1017.



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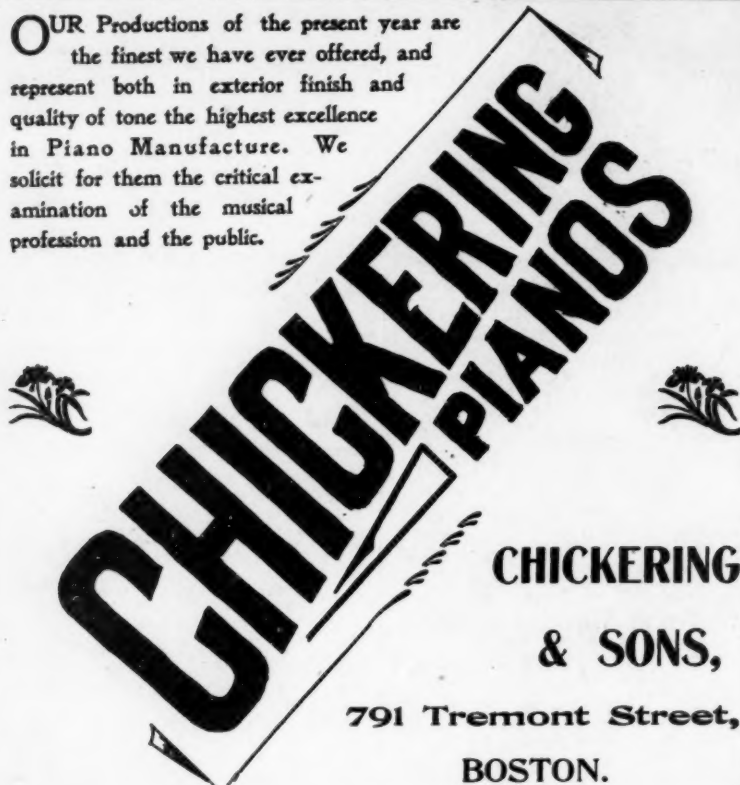
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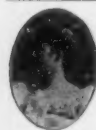
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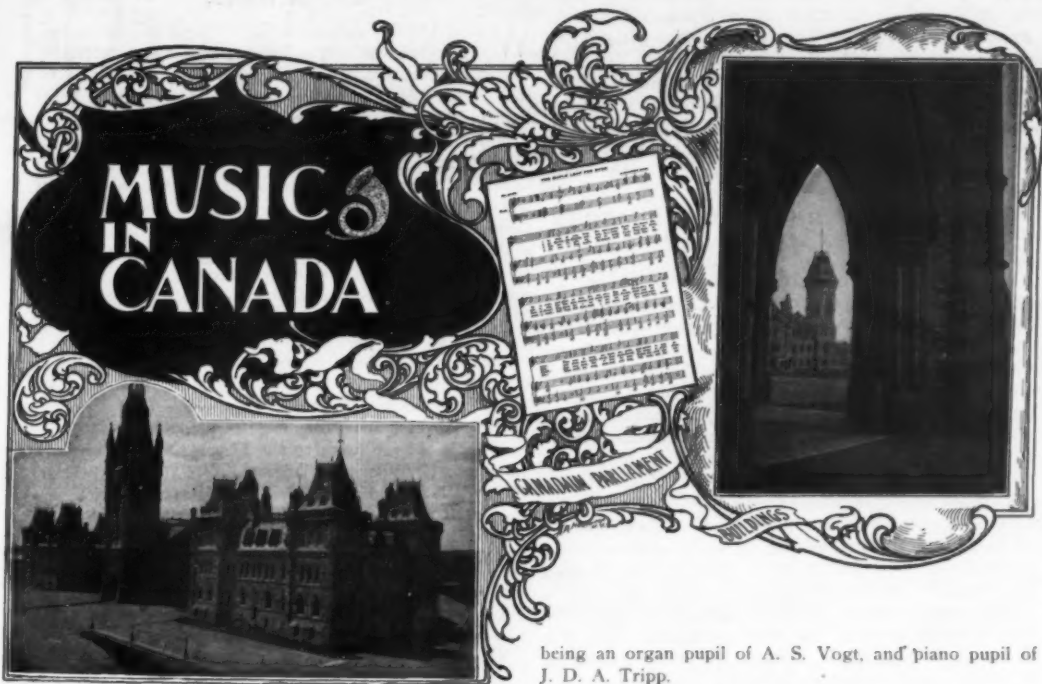
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THE MUSICAL COURIER,  
86 GLEN ROAD, ROSEDALE, TORONTO,  
September 8 1899.

**D**RAMATIC and musical attractions, including the following, are announced for the coming musical season in this city: Sir Henry Irving and his company in "Robespierre," the Kendals, Metropolitan Opera Company, Neilsen Opera Company, "Little Minister," Julia Arthur in "More Than Queen," "Lord and Lady Algie," Sousa's opera "The Bride-Elect," Francis Wilson Opera Company, Augustin Daly's Musical Comedy Company, "The Christian," "Sign of the Cross," De Wolff Hopper Opera Company, Modjeska, Frank Daniels, "The Colonial Girl," Herbert Kecey and Effie Shannon, Henry Miller, Sol Smith Russell, Otis Skinner, William Collier, Blanche Walsh, Roland Reed, Lewis Morrison, "Hearts of Oak," Hackett, and Crane, all at the Grand Opera House. Miss Clara Butt, Ernest van Dohnányi, the Paur Symphony Orchestra, Sembrich, Trebelli and Albani will probably be heard here. The chorus and orchestra are now rehearsing for the festival and testimonial to F. H. Torrington, which, as previously stated, will consist of performances of "The Redemption" and "The Messiah" in Massey Music Hall on two consecutive evenings in October. It is to be hoped that J. D. A. Tripp's Male Chorus Club will again contribute to the list of attractions, for its efforts have invariably resulted in concerts at once brilliant and memorable.

The following items are from London, Ont.:

The musical prospects for the coming season are bright, and rumors of contemplated musical achievements are already in the air.

It is the intention of Roselle Pococke to give a performance of "The Messiah" on December 11, with full orchestra and a chorus of 300 voices. Watkin Mills has already been engaged, and the engagement of other noted artists is contemplated.

Some time in November J. Truman Wolcott, organist of the First Methodist Church, will give a production of Gounod's "Redemption," with string orchestra and organ accompaniment.

The choir of Dundas Centre Methodist Church, under the leadership of W. H. Hewlett, are at work on Gaul's Cantata, "The Holy City," which will be sung at an early date. Mr. Hewlett intends to continue his twilight organ recitals, which were very successful last season.

The Y. M. C. A. are also arranging their course of concerts, and the Grand Opera House will doubtless add its usual quota of musical events.

The General Council of the Associated Musicians of Ontario will meet in London some time this month.

In Woodstock, Ont., the first concert of the season took place on September 1, when Miss Gertrude Hogg (contralto), of Toronto, and E. T. Martin (tenor), of Hamilton, were the vocalists, and E. H. White the pianist.

Miss Carrie Powell, a pupil of Eliot Haslam, has been appointed soprano soloist at Knox Church, Woodstock.

A promising young organist is Percy Pascoe, of Woodstock, who graduated last June at the Toronto Conservatory of Music. Mr. Pascoe has had excellent instructors,

being an organ pupil of A. S. Vogt, and piano pupil of J. D. A. Tripp.

The playing of Frank S. Welsman, the talented Canadian pianist, has thus been described by two of our contemporaries:

Mr. Welsman possesses quite plainly those attainments and qualities of temperament which should place him in the very first rank of Canadian pianists—a highly developed and fluent technique, a remarkably large tone, a strong intellect, and that warmth of temperament which is the unusual accompaniment of the two first named. The fact that his Bach and Beethoven playing is undoubtedly his best appears to the writer a very excellent sign in a young virtuoso. —Ottawa Evening Journal.

The piano recital given by the talented local pianist Frank Welsman, in Association Hall, on Thursday evening of last week, attracted a very large and cultured audience. Mr. Welsman's program, which was one admirably calculated to display to advantage his admirable technical and musical attainments, included the first movement of Beethoven's "Sonate Appassionata," op. 57; Chopin's Nocturne, op. 9, No. 1, and Scherzo, op. 20; Sapellnikoff's Gavotte; Lucas' "Welsh Rhapsody," op. 32; Strauss' "Schütt-Fledermaus Walzer," and Kullak's "Octave Etude," in E flat. These compositions made no slight demands upon Mr. Welsman's intelligence and versatility, and one is pleased to say that his playing throughout showed him to be a performer of genuine ability and of commendable honesty of purpose. He created a most favorable impression as well in Grieg's Sonate in G major, op. 13, for violin and piano, in which he had the assistance of the accomplished violin soloist, Herr Klingensfeld. The excellence of the ensemble in this characteristic work of the great Scandinavian composer proved one of the features of the evening's program. Mr. Welsman was repeatedly recalled, and played as an encore number Rachmaninoff's majestic Prelude in C sharp minor. —Toronto Saturday Night.

At the Toronto Exhibition there were many bands, and in the centre of the main building there was an orchestra. They played popular music, and were appreciated by the many visitors, and when so much is said there is no more to be said. True, columns remain to be written about the "great industrial fair," but classical music, unadulterated, was not a notable feature at the fair. The exhibition furnishes ample material for a special illustrated article in a Sunday paper. It is to be hoped that the prominent New York and Chicago journals have had special correspondents here during the last two weeks. If not, what an opportunity has been missed! The wonderful "Flying Lady," the races, the crowds, the "smallest woman in the world," the "Midway Plaisance," and the "Streets of Cairo"—will the leading dailies of the United States claim to be up to date and still ignore this marvelous exhibition? Alas—for once—that THE MUSICAL COURIER is simply a musical courier!

MAY HAMILTON.

#### MONTREAL.

SEPTEMBER 5, 1899.

The musical season in Montreal opens with two familiar institutions absent. The Philharmonic Society has decided that, for the present at least, the soil of Montreal is too unresponsive to warrant further efforts toward its cultivation, and Professor Goulet, who for two seasons has served up the classics on alternate Fridays to enthusiastic if scanty audiences, has evidently come to the conclusion that the best treatment for the local musical field is to let it lie fallow.

Once again the truth of the theory that institutions for which there exists no popular demand are foredoomed to failure, is thus amply demonstrated. Both the Philharmonic

and the Symphony Orchestra have devoted much energy and no inconsiderable amounts of money in an attempt to fill niches which did not exist except in the hearts of a few musical enthusiasts. Working along different lines, each held steadfastly to the same end—the cultivation of popular appreciation of the higher types of musical composition. It is doubtless true that if the Philharmonic had introduced a few of the latest coon songs in its last oratorio, or if Professor Goulet had supplanted Beethoven with cake walks, each would have thrived and waxed exceeding prosperous on the proceeds. When the day of reckoning comes, Montreal will probably have to make some adequate recompense for its palpable sins of omission; until such time we will satisfy our souls with variety artists and other indigestible musical dishes.

The passing of the Philharmonic is, however, not quite so much a cause for wonder as would appear on the surface. Ever since its inception the society has made fairly constant calls on the generosity of its guarantors. When it was only an infant these appeals were met willingly and without the suspicion that their continuance might thwart the very laudable aims of the contributors. But as years passed the society did not develop the strength that was expected. The musical public, seemingly confident that the generosity of a chosen few would perpetuate for them the pleasures of oratorio and musical festival, shirked outrageously their share of the burden, and the guarantors naturally wearied in well doing. This summer, after several earnest conferences, it was definitely decided that the time had come to call a halt, that until such development of popular sentiment as would guarantee adequate support was assured the Philharmonic was to be numbered among things which had been but were not. Beneath the discouragement of this specific instance their seems to lie the far more reaching question of the general expediency of this method of encouraging musical ventures. An institution which, after three years at the utmost, cannot stand without the aid of a guarantee fund, has, it seems fair to assert, no reason for existence in a city where the proportion of the inhabitants who can be expected to support such ventures is so small as it is in Montreal. Such a guarantee fund cannot but be an impediment to the success of other ventures equally worthy of support and with at least an equal chance of securing satisfactory financial returns. Not only is a certain definite sum withdrawn from general musical patronage, but the guarantors themselves undoubtedly feel that their duty to the public ends with the one subscription. Already there is talk of an organization to take the place left vacant by the decease of the Philharmonic and the Symphony Orchestra, and the comprehensive plans which are now being formulated encourage hope that its career will justify the expectation of its promoters.

Although several of the later and lighter operas are booked at local theatres, the musical season will be formally inaugurated October 1, when the Meosias-Durieu Grand Opera Company opens a three weeks' engagement. This organization, which has been recruited in Paris for the most part, intends to sail for Havana immediately after their Montreal engagement is concluded, and to spend the winter at the Cuban capital, returning to the States for a tour of the larger cities in the spring. Among the principal members are Ansoldy, Talexis, Defly, Berriel and Telha. "Iris" and "Samson et Delilah," it is understood, are in the repertory.

Dr. Prume, son of the late F. Jehin Prume, violinist to the King of the Belgians, has entered suit for a part share in the property left by the divorced second wife of his father. The story brought to light by the action is rather a romantic one, and of more than common interest to musical people of both continents. Jehin Prume, it seems, after the death of his first wife, fell in love with and married the beautiful Hortense Leduc, then one of the reigning sensations of Paris. There were difficulties, and finally a divorce having been obtained, Hortense Leduc married Max Heddie, an enormously wealthy man, who, at his death, left her his sole legatee. Dr. Prume now claims that the divorce was illegal, and that, as Madame Leduc-Prume-Heddie's decease antedated that of her first husband, Jehin Prume, and after him his heir, Dr. Prume, is entitled to a half share of her estate. As something like \$80,000 of this is in Canadian property, and has already been seized by the official sequestator, Dr. Prume's chances of profiting out of the suit are very promising.

JOHN S. LEWIS.

Mrs. G. W. Johnston, soprano of the First Baptist Church, New York, has returned to her church duties, after two months' vacation spent in Omaha, Neb., and in Cape Ann, Mass.

Mr. and Mrs. Edmund Severn, who have been conducting a summer school in Massachusetts, have returned to New York and resumed teaching. With them have come a number of pupils from New England, who will profit by their instruction and have the benefit of New York's musical life this fall and winter.

### Evelyn Ashton Fletcher.

MISS EVELYN ASHTON FLETCHER has returned to the city and has already, owing to the demand on the part of many teachers wishing to be able to teach her method this fall, opened her first normal class. Miss Fletcher has had a busy and very successful summer teaching in Boston and the West.

In Chicago she gave some very interesting lectures while establishing a representative there, a Mrs. Sturgeon, who has been very successfully teaching the method for two years. Miss Fletcher will have a class for teachers in Chicago late in the fall, as there is already quite a demand. Perhaps one of the greatest triumphs for the Fletcher method has been the success which has resulted from its introduction into the kindergarten for the blind in Boston. The director of the Perkins Institute for the Blind, Mr. Anagnos, has from Miss Fletcher's first appearance in Boston been a staunch friend to her and her method. It was the first public demonstration of her method given at the New England Conservatory, in December, 1897, that Mr. Anagnos expressed so eloquently his delight in and sympathy with this method, which so clearly eliminates the drudgery hitherto connected with the study of music.

For the past year a teacher, Miss Maude Hamilton, trained by Miss Fletcher, has been teaching the little blind children according to her methods, and the result is highly satisfactory both to Mr. Anagnos and also to the music director and his staff. Miss Hamilton is especially to be congratulated, as the work among the blind was quite new to her, as was also the Fletcher method. It would seem as though no obstacle could stand before the genuine truth and winning character of the Fletcher music method. Even conservative, prudent England gave it and its originator a warm welcome, and many demands have come already from the Londoners for lectures or articles on the system. "It does seem as though the ball were rolling," said Miss Fletcher to a reporter the other day, "when I get a letter saying, 'Please cable that you will lecture before the Sesame Club in November,' and, later, 'Am holding the opportunity open for you to appear before Society. Cable.'"

William Cummings, of the Guildhall School of Music, London, writes: "Miss Evelyn Ashton Fletcher was kind enough to bring her apparatus here and to personally exemplify to me her method of teaching the rudiments of music to children. It was evident that Miss Fletcher possessed an exceptional gift as a teacher and that her system would very speedily enable young students to attain

proficiency in all the essential knowledge which is indispensable to vocal and instrumental performance."

Franklin Taylor writes: "I have had much pleasure in inspecting the beautifully constructed apparatus designed for the Fletcher system of teaching the rudiments of music, and I think the method as described by you cannot fail to interest young children as well as instruct them."

Signor Garcia writes to Mrs. Wilson, one of Miss Fletcher's pupils, who has been successfully carrying on the work in England:

"DEAR MRS. WILSON—I have great pleasure in expressing my opinion of the system invented by Miss Fletcher for teaching the elements of music to children.

"It is a happy idea to represent every sign of musical orthography and to impress on the mind of the child the name, shape and function of each sign by games and stories which are associated with them. The pupil, thus unconsciously imbibing the theory of music, becomes a good reader, well prepared for higher studies. But if the plan is ingenious, it requires a clever and experienced teacher to carry it out. I hope that all who are called upon to teach the system may prove as entirely competent as yourself.

"Believe me yours sincerely,

M. GARCIA."

There are now 170 teachers of the F. M. M., but the demand is steadily increasing. Over sixty of these teachers are in Boston and its suburbs, while the remainder are scattered over the United States, England and Canada. Miss Fletcher is particularly anxious to obtain teachers who speak French, German or Italian, and who are willing to return to Europe and help introduce the method. Her own success in Leipsic, Berlin, Brussels and Paris this spring prophesies great success awaiting the introduction of the method.

### Paris.

The Renaissance Theatre, of Paris, has accepted an opera, "Les Trois Commeres," by Leon Gastenel.

### Opera at Vienna.

During the last year the Imperial Opera House of Vienna gave 303 representations and played 79 works by 46 composers, including 22 ballets. Five new operas were given. Of composers Richard Wagner was the first with 51 evenings. Twenty-eight German composers were represented by 55 works, 9 French composers by 11, and Italian by 12 works. One Russian, one Czech and one Hungarian composer furnished one work apiece. Of the French composers Massenet, with "Manon" and "Werther," had most representations.

### Carl in Wales.

WILLIAM C. CARL, who is abroad in the interests of the Guilman Organ School, had a very successful stay in London, and is now touring Wales, previous to his visit on the Continent at the home of M. Alexandre Guilman in Meudon.

While in London Mr. Carl had the honor of a long interview with Dr. E. H. Turpin, one of the heads of the Royal College of Organists, who explained fully the workings of that institution and also of the successful work at Trinity College, of which he is warden. Before leaving, he presented Mr. Carl with a large bound volume from the Royal College of Organists, and he will become one of the vice-presidents of the Guilman Organ School in New York. Mr. Carl is in communication with many of the noted musicians in Great Britain and on the Continent, and besides is visiting the large organ schools and examining their methods and workings. He has made frequent visits to the London Organ School, and has everywhere, according to our English representative, been most cordially received.

Applications are being received by Mr. Carl's secretary, Lawrence G. Wilson, in large numbers for the Guilman Organ School, and a full enrollment is assured before Mr. Carl's return to New York, the middle of this month.

Mr. Carl writes that he visited the quaint city of Chester, and attended a service at Hawarden, and saw Mrs. Gladstone. He also visited the Isle of Man.

### Wagner Societies.

The Bayreuth Richard Wagner Society has 36 affiliated societies, comprising 2,523 members. The number of members have fallen off to the extent of 600. This falling off may be explained partly by the fact that the original purpose of the society is now fulfilled, but chiefly by the proposed change in the statutes of the society, by inserting a clause that the society shall facilitate the pilgrimage to Bayreuth by donations to poor Wagnerians.

### New Schools.

A high school for music has been founded at Mannheim by a number of music lovers, who have established a fund for the purpose. The new institution will open October 1.

A school for church music will be established in Rome. The organist of St. John Lateran, Capocci, will be the head of the organ school; the Dutch leader, Janssens, will teach Gregorian chant, and Baron Kanzler, son of the late Papal General, the history of music. It is added that Perosi will teach composition.

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# Musical . . .. People.

Prof. John H. Stephan sang at a concert in Connersville, Ind.

Mrs. W. C. Quick gave a musicale at the M. E. Church, Newton, Kan.

Miss Carrie Pierman played a solo at a concert in Mahanoy City, Pa.

Mrs. Ida Seymour sang at Mrs. E. R. Steele's reception in Raymond, Ill.

The pupils of Mrs. William Kissel's class, Newberry, Pa., gave a musical.

Miss Amanda Warne gave a musical recital at her home in Mineral Point, Wis.

Mrs. Marcella Powell was the soloist at a recent concert in Colorado Springs, Col.

Miss Marie Langston sang at the First Presbyterian Church, Steubenville, Ohio.

Milton, Pa., has just had a music festival. The Respass Band, of Williamsport, took part; also a quartet composed of Miss Derr, Miss Krape, Mr. McNaughton and Mr. Maffett.

John Palen assisted in the music at the Reformed Church, Stone Ridge, N. Y.

E. J. Kirkman, a musician of Pendleton, Ore., spent the summer at Nanaimo, B. C.

Miss Nellie Lachlison gave a delightful musicale at her home on the Ridge, Darien, Ga.

A. W. Beckner sang in the quartet at the Second Congregational Church, Rockford, Ill.

The Hamlet Singing Society, of Racine, Wis., is under the leadership of Professor Elberg.

The fifteenth anniversary of the New Orleans, La., Glee Club was celebrated recently.

The Frohsinn Singing Society is the oldest German musical organization in Dallas, Tex.

Sydney Brown was introduced at a musical held at the Country Club, Grand Rapids, Mich.

Miss Alice B. Turner and Miss Jessie W. Pontius assisted at a concert in Columbus, Ohio.

Arthur Alden succeeds William F. Docker as first tenor in the Apollo Quartet, of Waukegan, Ill.

The St. Cecilia Choral Club is the oldest English musical organization in Dallas; next are the Dallas Quartet Club, the Derthick Club, History of Music Club, the Apollo Club, the Schubert Club, the Symphony Orchestra, Dallas Harmony Orchestra, the Oratorio Society, the Philharmonic

Society; also several excellent bands, among which are Criswell's and Schraeder's.

Miss Mabel Shirley sang an offertory solo at St. Paul's chapel, Salt Lake City, Utah.

Miss Mabel McKee, of Knightstown, Ind., has entered the Indianapolis Conservatory of Music.

Mrs. S. H. Campbell, of Pine Bluff, Ark., sang at the Presbyterian Church, Greensboro, N. C.

Miss Lora Lampert was assisted in her concert at Winfield, Kan., by Miss Gertrude Hale, Professor and Mrs. Snyder, Mrs. John Clarkson, Miss Anna Root, Miss Mary

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Wirt, Miss Fannie Harker, Mrs. Tracey Irvin and a male quartet.

A pleasant musicale was held at Mrs. J. M. Preston's, Delhi, N. Y., in honor of Miss Della Feros.

Harry Gilbert, of Paducah, Ky., and George Smith, of Louisville, gave a concert in the former city.

Henry Purmont Eames is director of the piano department of the University of Nebraska, at Lincoln.

September 19 Miss Lottie Demuth and Miss Fannie Kelly will give a violin and piano concert at Ashland, Wis.

The pupils of Mrs. Georgia Binkley gave a piano and organ recital at the Congregational Church, Dundee, Ill.

Miss Maude Ballew's pupils gave a musical entertainment at the Cumberland Presbyterian Church, West, Tex.

Mrs. W. H. Pratt, Miss Sophie Albert and Mrs. L. G. Walker took part in the Inn concert at Chattanooga, Tenn.

A song recital by John C. Griggs, baritone, assisted by Mrs. Frank Vail and Lucien Conen, took place in Madison, Ind.

At a concert in Leadville, Col., Professor Schiller, Mrs. Armington, Miss Beryl Bonner and Mrs. Hobbs took part.

"The Messiah" is to be given at Decatur, Ill. Frank Bunn, Miss Jeannette Powers, Mr. Sanner and Mr. Lentz will sing.

Harold von Mickwitz, after a summer of European concert work and a visit to Leschetizky, has returned to Dallas, Tex.

Mrs. Anna M. Diller entertained her friends with a musicale at her home, No. 239 East Orange street, Lancaster, Pa.

William Crowell, the well-known baritone singer, has returned to Norfolk, Va., after spending a few weeks at New York.

Mrs. Emil Joseph gave a musical at her home on High street, Bellefonte, Pa., in honor of Miss Marie Reilly, of Muncie, Ind.

Fritz Gaul, Miss Clara Ascherfeld, Miss Beulah Gilbert and Harry Smith appeared at a concert in Masonic Hall, Bel Air, Ind.

The Des Moines (Ia.) Musical College has taken possession of its new location at 514 Walnut street. The fall term began September 5.

Baylor University, Waco, Tex., opened September 3 for the 1899 term under the most favorable auspices the university has ever known.

A musical evening was given at the residence of Mr. and Mrs. Sommerhauser, 1611 Beattie street, St. Joseph, Mo. Those taking part were Messrs. E. R. Kimber, F. B. Reip-

linger, J. H. Avery, A. Colvin, members of the Silver Tone Quartet and Glee Club.

Mrs. Edgar B. Judd, Miss Oria Hallock and Mrs. J. H. Snow were the soloists at the recent meeting of the Monday Club, Wellsville, N. Y.

Mrs. A. J. F. Parker, director of the Ladies' Musicales Club, of Galveston, Tex., will be an important factor in the musical work of October 19.

The Ladies' Musical Club, of Seattle, Wash., commenced its tenth year by giving a large reception for Miss Katharine Hilke, of New York city.

The musical department of the Emerson Club was entertained by Mr. and Mrs. W. H. Wells at their home on North Wall street, Joplin, Mo.

A concert was given at Carthage, Mo., by Professor Calhoun, assisted by Messrs. Ralph Wyle and Walter Wheatley and Miss Rosine Morris, of Butler.

C. Hickenlooper, of Galveston, will organize a State musical artist league on Music Day, October 19, at the great State Fair, which occurs in Dallas, Tex.

Miss Myrtle Black, of Grove City, Pa., who has been taking a course of cornet instruction from Professor Parsons, of New Castle, has returned home.

Dr. and Mrs. C. C. McCloud gave a musicale at their home on Milam street, Shreveport, La. Otto Poleman and Miss Clara V. Prescott were the artists.

Miss Blanche Williams, the pianist, assisted by Christian Oelschlagel and Miss Ethelyn Jackson, gave a concert at the Meriden Street M. E. Church, Anderson, Ind.

Miss Mary Drake and Miss Margaret Humphreys, who have charge of the music department of Jackson (Ga.) Institute, gave a recital in the institute chapel recently.

The new choral society now forming in Rockford, Ill., under Professor Torrens' direction, is rapidly augmenting in numbers, and is already said to exceed 100 voices.

At Trenton, N. J., the Y. M. C. A. will fit up a large room on the fourth floor of their building for musical purposes. Edward Dunham is leader of the orchestra.

Milton Baldwin gave a farewell concert in Fremont, Neb., previous to his departure for Dallas, Tex., where he has accepted the position of tenor soloist at the Cathedral.

A lecture recital on American music was given at Pilgrim Congregational Church, Duluth, Minn., by Mrs. Stella Prince Stocker and Mrs. Emily Ellis Woodward, soprano.

George P. Conde, who has filled the position of organist and leader of the choir of St. Mary's Church, in Auburn, N. Y., has tendered his resignation and accepted a position in Buffalo.

Rev. J. H. Umbenhen has arranged with Prof. Harry Zehm, a graduate of the Leipsic Conservatory and pupil of

M. Alexandre Guilment, of Paris, to give an organ recital in his church, Trinity Lutheran, Pottsville, Pa., on September 21.

A program by the Juanita Glee Club, assisted by Miss Gertrude Henderson, Fred H. Oliphant and John Brower, was given in Joliet, Ill. Ardella Davis was the accompanist.

The Union College Quartet, of Schenectady, N. Y., composed of F. L. Greene, H. A. Barrett, J. H. Gutmann and R. H. Eames, has returned from a six weeks' trip in the Adirondacks.

A recital was given last week by Dr. and Mrs. Gerrit Smith, of New York, assisted by Mrs. Henry Burden, mezzo soprano, and Edwin L. Turnbull, violinist, at Cazenovia, N. Y.

The music committee of St. Paul's Church, Richmond, Va., have secured the services of C. C. Crump for the ensuing year. Mr. Crump is well known as one of Richmond's best bass singers.

At the Clinton Avenue M. E. Church, St. Paul, Minn., Miss Pearl Benham, soprano, assisted by C. G. Titcomb, Miss Edith Montgomery, Mr. Baker and the Lienau Orchestra, gave a concert.

Miss Leona Hawkins, assisted by Miss Whiting, Prof. D. T. Swihart, Chas. Babbett, Alma and Doss James, Babbett's and Ben Jones' quartets, gave a piano recital in Odd Fellows' Hall, Elwood, Ind.

Matthew Oliver, of Cincinnati, violin; Julia Scott, of Paducah; Mrs. Henry Lupton, piano, and F. Fallensline, violin, were the soloists at the musical given by Harry Pickering at Clarksville, Tenn.

A concert was given at Fairmount, W. Va., by Misses Jolliff and Black, Mrs. Reese, Miss Goppel, Miss Parker, Carney Christie, Mrs. Reese, Miss McKee, Miss Blanche Haymond and Dr. C. H. Duncan.

Mr. and Mrs. William H. Pontius and daughter, of Dubuque, Ia.; Mrs. Nelle King Antibus and R. Russell Maxwell, of Mansfield, sang last week at a concert in the Methodist Episcopal church, Mansfield, Ohio.

The prospectus of the Ladies' Matinee Musicales, Lafayette, Ind., includes four artists' recitals. The entertainment on president's day, which occurs September 30, will be a recital given by Mrs. Sanger Steele.

A concert at Salt Lake City, Utah, took place under the direction of Prof. J. K. Sullivan. Miss Margie Louise Webber, Miss Olive Gray, Miss Sibyl Anderson and John Robinson took part. Arthur Shepherd, accompanist.

An impromptu musicale was held in the parlors of the Ocean View Hotel, Norfolk, Va. Songs were contributed by Mrs. George W. Bethel, contralto; William Richards, basso; Harry Keeling, tenor, and Miss Fanny Fields.

Those who took part in the musical exercises at the Teachers' Institute, Mt. Vernon, Ind., were Miss Fannie Highman, Miss Maggie Mackey, Mrs. Peckinpaugh, Miss Aloise, Mrs. Calkins, Miss Maud Anderson, Miss Mabel Barker, Miss Ruth Nepper, Miss Marie Caldwell, Mrs. D. O. Barker, Will Weir, Miss Eugenia Johnson, E. M. Spen-

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cer, Jr., Mrs. Wolf, Mrs. Wade, Miss Grace Sands, Miss Wena Hemfling, Misses Hattie and Ruby Lowenhaupt, Miss Mary Foshee and Miss Ruth Rosenbaum.

Miss Dana Seltzer, Vern Myers, Mae Close, Mrs. Critchfield, Mr. Critchfield, Miss Grace Cline, of Chicago; Miss Bessie Hildebrandt and Roscoe Skiles gave a musical in Mansfield, Ohio, at the residence of Mr. Holbrook.

The United Singers, of Burlington, Ia., who have been drilled by Prof. Otto Richter, gave a concert recently. The soloists were Mrs. Rosa Werthmuller, Miss Grace Richter, Geo. W. Alfs, A. Olin and Miss Mary Rhys.

An informal musicale was held at the H. W. Blachley home, on West State street, Centerville, Ia. The Misses Kalbach, of Oskaloosa; Miss Olive Blachley, Tracy Blachley and Mrs. C. W. Vermilion were the soloists.

An excellent concert was given in the Christian Church, Bloomington, Ill., by Miss Grace Jenkins, Mrs. James Edgar Hill, John Jenkins, William Maxwell, Miss Ruth Fisk, Miss Kate Brown, Prof. Alex. Thompson and wife.

Mr. and Mrs. J. H. Dalton gave a musicale at their home on East Charles street, St. Joseph, Mo., on Tuesday evening, in honor of Miss Ireland, of Lexington, Mo. Miss Cundiff, Miss Rogers, Messrs. Preston Sterritt and J. H. Dalton assisted.

Announcement is made of the opening of the music class of Miss Iva Cannon, September 4, at her home, No. 53 Georgetown street, Lexington, Ky. Miss Cannon is one of Lexington's most accomplished musicians, and as a teacher has achieved merited success.

A musical was given at Mrs. G. Pfeifer's, San Antonio, Tex., complimentary to Mrs. Lawrence, of Waco, and Miss Burgess, of Waggoner, Ind. Ter. Among those on the program were Mr. and Mrs. Hesse, Mrs. Lawrence, Miss Burgess, Mr. Dunlap and Miss Plessner.

Those who took part in the musical at the Presbyterian Church, Ligonier, Ind., were Mrs. Molen, of Tiffin, Ohio; Miss Gertrude Becker, of New York; Mrs. Mabel Botkin, of Portland; Miss Clara Rose, of Chicago; Mr. Williams, of Detroit; Miss Mabel Treash and Mrs. Lou J. Dunning, of Ligonier.

Mrs. Annie Thomas, of Wilkesbarre, soprano; Miss Mary J. Williams, of Pittston, contralto; Joseph Williams, of Wilkesbarre, tenor, and Prof. Henry Harris, of West Pittston, basso, constitute the Celtic-American Quartet, a new musical organization which intends to bid for public favor in Northeastern Pennsylvania.

A concert was given in the Second Presbyterian Church, Middletown, N. Y., September 5, by the quartet choir, assisted by the quartet from the First Congregational Church and a selected orchestra, with W. J. Stevens at the organ. Misses Bertha Morgans, Cornelia W. Marvin and R. Brewster Beattie were the soloists.

A musical entertainment was given at the Masonic Home, Grand Rapids, Mich., under the direction of Miss E. M. Bluemm, of 53 South Lane avenue, assisted by F. M. Briggs, C. W. Bluemm, A. Phillips, G. B. Butkau, Eddie Ewie, Charles Fielder, Mrs. Ward, Miss Nellie Shanahan, Miss Bertha Pearl and Miss Mamie Mencer.

The Des Moines, Ia., Auditorium was dedicated by a concert, under the direction of C. M. Keeler. May Howell Stowell, Arthur Heft, W. H. Heighton, accompanied by

Mrs. Burnham, and Grant Hadley were the soloists. The orchestra was directed by C. W. Dalbey. There were two folksongs by Swedish singers, directed by C. J. Lundberg.

A concert was given at the Baptist Church, Amenia, N. Y., under the direction of Mrs. R. H. James, organist. Those who took part were Mrs. A. E. Conklin, soprano; Miss Galbraith, contralto; Miss Fredrica Banks, soprano; Harry B. Morgan and J. Allen, violin; Mrs. J. Allen, mandolin, and Misses Bessie Willson and Clara B. Morgan, piano.

At Madame Heine's Academy of Music, Pensacola, Fla., Madame Heine, Miss Florence Heineberg, Miss Sarah Heineberg, Mr. Hayes, Miss Rosebud Leonard, Miss Ada Rosasco, Mrs. J. C. Pebley, Miss Ida Piaggio, Miss Nellie Burrow, Miss E. M. Heine, Miss Isabel Quina, Paul Jones and Messrs. Cressap, Dorr and Anderson took part in a concert.

At Owensboro, Ky., an organization is being formed to promote and extend the vocal musical talent of the city and to entertain and instruct the public. It is the purpose of the club to give a music festival the coming fall and to repeat this at least annually. Officers of the proposed club are J. H. Hickman, president; Mrs. Elizabeth C. Latta, director; L. J. Quigley, assistant director; Miss Ermine Monarch, secretary and treasurer.

The Des Moines (Ia.) Leader announces that Alsbury's symphonic oratorio, "Crucifixion and Resurrection of Christ," is completed for solos, chorus and grand orchestra. Mr. Alsbury has been two years composing this work. The choruses in the first part are written for male voices. The composer has combined the symphony and oratorio, treating the orchestra as a symphony and the singing part as an oratorio. Arrangements are being made to give it performance the latter part of the coming winter.

#### A Peace Conference Musicales.

The night of June 28 Edward Zeldenrust, the Dutch pianist, and Herwegh von Ende, the violin virtuoso, of Berlin, were the principal participants in a musicale given by the American delegation to the Peace Conference at The Hague. The entertainment was a complete success, and these distinguished artists received an ovation.

#### Italian Royal March.

A monument was unveiled August 13, at La Morra, in Piedmont, to the memory of Giuseppe Gabetti, the composer of the march which is now known as the "Royal March." It was composed in 1832, and derives its present title from the order of Victor Emmanuel that it was to be played when the king was present at military manoeuvres. At present it is used on public occasions when the king or queen are present.

#### Orange.

After a two years' intermission the old Roman theatre at Orange was the scene of a performance of a Greek play by the artists of the Comedie Française and the Odéon. The play selected was the "Alceste" of Euripides, with the music from Gluck's "Alceste." In addition there were given the "Hymn to Pallas Athene," by Saint-Saëns; the stanzas from Gounod's "Sapho," and the hymn "La corpo santo," by Mistral, the great Provençal poet, who was himself present.

#### Cimarosa.

The centenary of the death of Cimarosa will be celebrated at his native town of Aversa. The Naples Conservatory, of which Cimarosa was a pupil, takes an active part in the organization. Verdi is one of the honorary presidents, but Rosano, deputy of Aversa, and Platania, director of the Conservatory of Naples, are the active members of the committee. The monument to be erected to the composer "Il Matrimonio Segreto," designed by Francisco Jerace, will be erected in one of the public squares of Aversa.

#### From Paris.

#### GETTING AWAY FROM ROUTINE.

PARIS, August 28, 1899

TO love the United States one must know its educators. Even in the musical life, the most badly organized (rather the least organized) of its instructions, a profound admiration and appreciation of the work of its teachers are merited.

Nobody on this side of the water has the slightest conception of the immense territory of idea that is being covered and the intense, almost feverish, search after progress and advancement that is seething among our music teachers.

They do not realize it themselves, for the movement is not a legitimate search after truth in the abstract, but a mad competition of ambitions. Each one is doing so much that the other is pushed outward and onward unconsciously, and so the movement masses. It is both beautiful and wonderful. It is certainly inspiring.

Abstract truth will one day burst out of it all, and it will be a revelation.

To keep out of ruts, to avoid routine, to keep agitating the brushwood, that the road be not blocked before them, seems to be the universal desire.

With this strong and general desire it is most astonishing that some of them do not use more initiative in procedure; that is, open up more avenues to exposure of what they are really accomplishing to the eyes of the world.

Here is where the monotony exists in spite of or unknown to them.

Their concerts are all "surging," their teaching is all "throat," their talk all "making of voices."

Why is all work focussed upon the vocal cords, and all exposition that which the vocal cords can do?

The voice, the voice, the voice, the voice; its size, its facility, its compass, its high note, its low note, its—especially—size of later days, in most cases to the exclusion of idea, of quality or timbre, which is the communicative germ in the whole list of vocal values.

A girl out of the midst of her rehearsals for a first engagement tells how delighted she is with her role, it gives opportunity for some showy singing.

After a highly emotional song a girl collapses with the exclamation that it "took a nice lot of breath to carry over that trill!" One speaks of the number of high notes in an opera, another of the number of solos. Ask a singer to tell you the story of an opera and he or she invariably falls into descriptions of certain solo passages. An actual case is of a girl who having sung in "Trova ore" two years, and could not tell the story, excused herself on the plea that when not actually singing she was "in the green room having fun." It was all right that she should of course; but what was her teacher doing during the studio hours? One says: "Study acting! Why, we do that on the stage when we go on." Another, facing a debut, takes a smattering of the language required for that occasion.

So on and so on, always and ever, the voice the sole consideration; no realizing sense of the number of things which go to make impersonation (even off the stage), every one of which is important as the actual vocal work, without which, in fact, the vocal part fails to carry.

Of course, one cannot sing without singing; to sing a voice must be trained to its highest possible power of execution; but what is singing after all in relation to expression? Only the starting point—the feature which makes expression possible vocally, musically, rather than in conversation or reading.

What would we think of a man who bought a racer for her hoofs only? Suppose a person should go around mumbling incoherent phrases with dull tongue, blank face and wooden body, words and phrases which had no bearing to each other and which failed to convey any meaning to hearers? What would be thought of such a person were the voice ever so beautiful or well modulated?

To say that the case is similar with most singers, even those playing upon the stage, would not be stating the case too strongly.

Besides the actual singing, there must be clear and expressive wording, expressive action of face and body, a technical musical knowledge of the work, a literary knowl-

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edge, interpretation, conviction; above all, conviction as to the intention of the character drawn. How can a person have conviction who does not know what she is talking about? How can an audience be convinced when the people do not know what she is talking about?

One great hindrance to getting out of routine is the fact that teachers take their own estimate as the gospel or certificate of advancement. Another is that they are allowed to do so.

Yet nothing on earth is so weak as self-estimate, and outside of the vocal profession no one dare use it as a means of conviction of worth. Singers give themselves wholesale praise in the most barefaced manner. Teachers generally modify it by:

"It is not because they are my girls." "It is not because I am prejudiced." "It is not because I taught them," &c., that I do say no other girls sing as mine do; that there are no such auditions as mine; no such audiences as mine. I make singers such as nobody else makes.

For what reason do you say it then?

Well, it is so, anyway.

Who says so?

I do.

What else would you say? What else could you say in the name of human nature? You think so, of course; you think so; what other way could or would you think?

But is the evidence unprejudiced? Does the teacher's saying so make it so?

Were you to hear these identical expressions from some hundred teachers a week, of all grades, degrees, categories, good, bad and indifferent, and all with the same earnestness and certainly of self-supremacy, you would begin to learn the value of the statements.

Nothing in reason is so weak as a commendatory statement as to self—nothing. As before remarked, it is a vocalist's weakness.

\* \* \*

This leads to suggestion of a feature which might well be introduced into studio work, namely, a jury system of judging work done at lesson hour, at close of a certain section of work, or at public audition.

This means the presence of three or four people of knowledge, authority and honorability, who should discuss and express opinion in regard to the work done, in presence of teacher and pupils, the result to be printed and sent broadcast.

If the work is such as teachers describe, it certainly would benefit all to hear of it, and do that teacher immeasurable good. The fearless teacher, certain that "it is so," could not fear any such, and the fear of the others would be their own condemnation.

Teachers' concerts, as they are with their parallel features and interminable programs, all faultily faultless, are monotonously monotonous to an outsider, who, after all, is the one to be attracted. Is it not from outsiders that pupils come?

Why not have also an audition in which attention shall be focussed upon language alone, for instance? Why not an audition of French songs alone, with a French jury to pass upon the work? Why not, then, a German, Italian, or English session; also with a jury and proper proclamation of results?

An audition of the compositions of one certain composer who should be present to suggest his or her meaning and to show how near or how far the pupils had come to his conception would be a novelty. It would be then interesting to have five or six advanced pupils study alone and make up their own minds as to the interpretation of a certain piece without suggestion from the teacher, followed by a visit of the composer to test the experiment.

Composers would be only too glad of the drawing of interest to a salable ware, and would ask nothing better than

to be present. A New York composer gaining attention in this way, a Philadelphia writer would soon be asking for the privilege of attendance and so on.

The entire class to sing the same song or aria, showing the imprint of the teacher over temperament, or vice versa, would be a new feature also.

An ensemble performance by every member of the studio with a man like Mr. Chapman to step in and say what he thought of the performance would be quite in line with what should be expected of a class of musicians.

A hearing of songs with regard to facial expression alone, a class showing how they could sing without accompaniment (a most useful, beautiful and almost dead art), an audition of work committed to memory, of stories of operas with illustrations, sight reading or solfège tests, all could be applied to create rapid progress in the parallel lines absolutely necessary to an accomplished vocalist, and at the same time create a propaganda for the various studios, such as no other means could procure.

Why not try some of these things?

One thing in regard to such auditions, however. All the pupils in the studio should take some part, according to their advancement.

This thing of picking out Miss X and Miss Y and Miss A to show off on occasion the work done by a teacher is all false and should be put a stop to. Generally these three or four girls are endowed by nature and would make a good showing if they never met that teacher. The singing of a scale or the declamation of a verse to be sung is just as important as the singing of a big aria with a big voice. The perfection of pupils in them is equally worthy of representation. There should be no "corners" in a studio. The teacher is there to teach. If any pupils are unteachable they should be sent home.

There is altogether too much show off work in all studios.

In any case there is no need of any class falling into rut work or of any teacher's complaining of routine. The possibilities of invention are limitless. American teachers are sufficiently wide-awake to utilize them.

#### The Castle Square Opera Company.

THE Castle Square Opera Company's series of "Die Meistersinger" performances, which will begin at the American Theatre October 2, will enlist the services of 200 people, including a cast of twenty-four principals, the regular chorus of sixty, an auxiliary chorus of forty and a group of supernumeraries. The scenic investiture and sartorial accessories of the last act, in which occurs the procession of the guilds, will eclipse in point of beauty all previous productions at this theatre. The tailors, cobblers, bakers, &c., who comprise the guilds, will be represented by the auxiliary chorus. Its members have been selected from the church choirs and singing societies of this city. Rehearsals of the two choruses are progressing daily. The principals will begin active preparations next Tuesday. The subscription sale of seats for the third season of opera in English will begin Thursday, September 21, at 9 o'clock.

Mme. Marie Mattfeld, who was for three years a member of the Damrosch Opera Company, and was for the past two seasons prominent in the organization headed by Mme. Melba, has joined the Castle Square Opera Company. Mme. Mattfeld will make her first appearance October 2 as Magdalene in the American Theatre production of "Die Meistersinger." Miss Belle D'Arcy, late of Daly's Theatre, is another addition to the forces. The recent engagement of Miss Mary Linck as prima donna contralto, and Miss Bessie Tannehill as character comedienne, practically completes the personnel of the organization.

#### Eugen d'Albert.

The composer-pianist Eugen d'Albert has completed a one-act music drama, "Kain."

#### Mrs. L. P. Morrill.

MRS. L. P. MORRILL, whose portrait occupies the front page of THE MUSICAL COURIER this week, has formerly been identified with the musical life of Boston and New England as a successful vocal teacher. But now Mrs. Morrill has taken up her residence in New York, where she will undoubtedly make for herself the position that belongs to her as one of the leading vocal teachers of the present time.

Mrs. Morrill is a woman of distinguished ancestry, being directly descended from one of the first Governors of Massachusetts, and in her bearing and manner shows her distinguished lineage. She is a most womanly woman, with the sympathy, refinement, intelligence and culture so attractive wherever seen.

In making the change to a larger city, Mrs. Morrill was actuated by a desire to be in a position where she could advance her pupils more readily when they were ready for public work. The opportunities for concert work, church engagements, teachers' positions are on a much broader and larger scale in New York than in any other city in this country. Appreciating this fact, Mrs. Morrill has led the way, a way which her pupils are all in accord with.

In an interview some years since Mrs. Morrill said she could not help teaching; that she had an inexhaustible fund of knowledge and original ideas of what good teaching means, and all who have been brought into contact with her must echo her words. She certainly understands the art of teaching to perfection; her work has been so thorough and of such excellent quality that as one of the results she has been occupying positions at the head of colleges, schools, as soloist in churches, as concert singer—in fact, her pupils are successes in whatever position they may chance to be placed.

One thing that speaks volumes for Mrs. Morrill's personality is that her pupils are all her warm friends, perfectly devoted to her and enthusiastic to a degree about her method of teaching. She has been warmly welcomed to this city by many former pupils who live here, and who are congratulating themselves on the opportunity of renewing their lessons with her.

Recently, while visiting Nantucket, Mrs. Morrill was asked to sing, quite informally; that is, there had been no preparation of any kind for music. After she sung there was such enthusiasm from the audience, all of them strangers to her, that she sang several songs. Afterward she was personally congratulated, complimented and thanked for her superb singing. One lady, a leading musician in a Western city, said "she had never heard such finish, style and perfect method."

Mrs. Morrill advocates American study for American students. That her pupils agree with her is proved by the fact that several who went abroad to study have, after one or two years, returned to her as embodying all that is best in teaching.

Mrs. Morrill has taken a large suite of rooms at the Chelsea, 222 West Twenty-third street, New York city, one of the most central locations in the city. The studio is of fine proportions, high ceiling, and specially adapted for singing. It is arranged in a most picturesque and artistic manner, and will be one of the handsomest studios in the city. The views from north, south and west windows is unsurpassed for beauty. Mrs. Morrill is now ready to receive pupils, several of her former pupils having already engaged lessons. Saturdays she will be in Boston, where the entire day will be occupied in teaching.

#### Verdi's Niece Married.

Signorina Giuseppina Carrare, the niece of Verdi, who has hitherto presided over his household, was lately married to Italo Ricci, of Genoa, a lieutenant in the navy.

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## William M. Stevenson.

WILLIAM M. STEVENSON, of Pittsburg, Pa., has just returned from his vacation. He was so busy with pupils that he was obliged to teach until July 28, so that his holiday was shorter than usual. He has passed the month of August at Chautauqua, N. Y., and Atlantic City, N. J. He began teaching on the 6th, and, as usual, has a large class. In addition to teaching, Mr. Stevenson is organist of a large church, where the music is one of the special features.

All of Mr. Stevenson's pupils who studied with him last year have returned, and he has had so many applications for hours that it looks as if he would have more than he could possibly do.

For the past two years THE MUSICAL COURIER has sent a representative to Pittsburg to attend the pupils' recitals which have been given in Carnegie Hall during May, and upon both occasions has been able to speak in the highest and most flattering terms of the work done by both teacher and pupils. That Mr. Stevenson works hard for the success of his pupils goes without saying, for his whole heart and soul are in his work. He has made the position he occupies to-day entirely by his own efforts. When such determination to reach the top of the ladder is shown there is seldom a failure. Mr. Stevenson found the right method of singing, and all he has to do is to impart that method to his pupils, which he certainly does with the greatest ease and success. His "method" is his own, compiled from the various teachers with whom he studied and from his own investigations into the subject. He teaches each pupil as an individual; he has no fads; he does his work in a thoroughly straightforward manner, that brings the best sort of results. As has been said before, "Voice production that is developing and giving a pupil the use of whatever talent they possess is his special work."

Mr. Stevenson is so quiet, modest and unassuming in manner that it is difficult to believe what successful pupils he has sent forth. Among those who are occupying positions as church and concert soloists may be mentioned Mrs. Helen Logsdon Gilmore, the well-known soprano, soloist in the Presbyterian Church, New Castle, Pa.; Miss Callie O'Neil, soprano, Fayette City; Miss Mary B. Gabler, soprano, Brownsville; Miss Emma R. Griffiths, soprano, Allegheny; Miss Gertrude Schumann, contralto, Allegheny; Miss Mary Smith, contralto, Pittsburg; Miss Celia Davis, contralto, Allegheny; Miss Katherine Erisman, contralto, Pittsburg; Walter A. Marsh, tenor, Pittsburg; James Laubie, tenor, Pittsburg; Ernest Payne, tenor, Crafton; W. M. Wilson, tenor, Homestead; Donald A. Chalmers, bass, Pittsburg; Chas. F. Harris, bass, Pittsburg; Edward L. Murphy, bass, Lee, Mass., and Guy M. Gray, bass, Pittsburg.

Mr. Stevenson stands in the front rank of teachers to-day. His experience, his constant study, his life work, have brought him to the position he now occupies. His work stands for itself; it shows what he has accomplished and that he understands his art and himself thoroughly. Having found the right way, he held to it, and led others in that way.

## Mme. De Vere Returns.

Madame De Vere returned from Europe last week on the steamer Ems. She was accompanied by her husband. On the 14th and 15th she will be the star at the Musical Festival at Cortland, N. Y. This season she will be heard in concerts only.

Miss Florence A. Paine, a vice-president of the N. Y. S. M. T. A. for Dutchess County, and teacher of music at the Hotchkiss Military Academy, Lakeville, Conn., was married August 30, at her home, Millerton, N. Y., to George William Thompson, of Owego, N. Y. After a bridal tour through the Canadian Provinces, Mr. and Mrs. Thompson will make their residence in Owego.

## Theodore Van Yorx.

THEODORE VAN YORX, the tenor, after a vacation spent in the Berkshire Hills, has returned to his studio, No. 6 East Seventeenth street, eager for the work before him. The season which is about to begin will prove, he thinks, the busiest and most successful one he has ever had. Already he has made a large number of bookings with societies in different parts of the country. One of his engagements is to sing in the Worcester Festival this month. He will sing in "Lily Nymph," by Chadwick, September 27, and will be the tenor soloist in



THEODORE VAN YORX

the orchestral concert September 29, when Madame Sembrich will appear. On this occasion Mr. Van Yorx will sing the aria, "O Paradis," from Meyerbeer's "L'Africaine."

From a huge batch of notices which this admired tenor has received the following are taken at random:

Mr. Van Yorx gave his work with surpassing skill. He is master of articulation and sings with much fervor. He is a most delightful tenor and won an enthusiastic recognition last night.—Reading (Pa.) Daily Times and Dispatch.

Van Yorx has a powerful voice, sweet and of excellent timbre in its upper register.—Montreal Gazette (Canada).

Mr. Van Yorx has a pure, sympathetic voice, full, rich and vibrant. He sings with fine method and expression and a clear insight into dramatic values.—Portland (Me.) Daily Eastern Argus.

Mr. Van Yorx is an artist of heart and soul. He sang as but few men can sing. His song seemed his soul expression, so spontaneous, so deeply passionate, so passing beautiful.

His voice, so melodious, so full of harmony, so rich and clear, seemed like the music of some finely attuned harp touched by the master's hand.—Waterbury (Conn.) Republican.

In "Crusaders" Mr. Van Yorx did fine dramatic work and sang with great spirit.—Springfield (Mass.) Union.

In Bruch's "Arminius" Mr. Van Yorx sustained the tenor role admirably and received an ovation at the end of his aria, "Oh, Days of Grief."—New Haven Union.

Mr. Van Yorx displayed a fine tenor voice. His singing of "Watchman, Will the Night Soon Pass?" completely captivated the audience.—Ottawa Free Press.

## Boston Music Notes.

BOSTON, Mass., September 9, 1899.

CHARLES R. ADAMS will return to Boston on the 25th of this month, and will resume teaching on the 26th.

Norman McLeod has returned to town, and will open his studio in the Music Hall Building on the 20th. Mr. McLeod is one of the few singing teachers in Boston whose time during the season is all taken, and is to be congratulated on the public success of so many of his pupils, many of whom are our most prominent singers.

Frederick Smith, the Boston tenor, returned from his vacation this week, and resumed his position in the quartet at Trinity on Sunday. Horatio Parker, the organist of Trinity, remains abroad a few weeks longer to conduct his "Hora Novissima" at the Worcester (England) Festival. Mr. Smith gained great distinction by his fine work in oratoria last season, and already has many engagements booked for the coming winter. He is a most reliable artist.

The Faeltten Pianoforte School opens Monday, September 11, with a greatly increased attendance over previous years.

Miss Aagot Lunde is at York Beach, Me. She will resume teaching in Worcester next month.

Mrs. Carrie King Hunt has returned from Beach Bluffs and resumed teaching at her studio, in the Knowles Building, Worcester. She anticipates a busy year, as, besides taking an active part in the Friday Morning Club, she expects to do considerable work with the Chromatic Club, of Boston, a prominent club of musical people. She will probably give a program at one of their morning concerts this winter. Mrs. Hunt will also continue her musical lectures to pupils and friends and has one upon the use of the pedal in preparation now.

The Choir Journal makes its periodical appearance, this time with a Thanksgiving anthem, "Come, Ye Thankful People," by Brackett, and a response, "Hear Us, O Father," by Holz. Many interesting things are promised in the near future, among them being a photograph of the new Welsh composer, Bryceson Treharne, which will be published, with a short sketch of his life, in the next number of the Journal. Mr. Treharne's songs, "The Heavenly Dream," "Missie," "Sailing to Dreamland," &c., have already made his name familiar to American singers and musicians.

The fall term of the eleventh year of the Copley Square School in the Pierce Building opens September 11. Mrs. Katherine Frances Barnard is principal of the school.

At Pigeon Cove Miss Maguire, Miss Helen Shorey, Miss Gertrude Todd, Miss Jones, Henry P. Mason and Miss Florence Marston True took part in a recent concert.

Charles H. Bennett, accompanied on the piano by Mrs. George W. Keeseman, sang at the musical given by Mrs. A. B. Valentine at Bennington, Vt.

The quartet of the First Congregational Church, Danbury, Conn., has been engaged to sing the "Persian Garden" at New Canaan in September for the benefit of the public library. The quartet consists of Mrs. F. S. Wardwell, soprano; Miss Mary E. Allen, contralto; Carroll D. Ryder, tenor, and Frank L. Wildman, bass. Edgar C. Sherwood will be the pianist.

A concert was given at Woodmont, Conn., under the auspices of the Woodmont Orchestra, which is composed of Frederick T. Jarman, of Hartford; Eugene Walker, of Hartford; W. Perry Hatch, and Otto Ludwig Helmann, of New York. They were assisted by other Hartford talent, Newton H. Larkum, Arthur W. Booth and Howard H. Worthington.

An organ recital was given in the Congregational Church Chester, Vt., by Mrs. Fannie D. Odlin, of Concord, assisted by A. F. Nevers, of that city. Miss Ada Belle Crockett, of Haverhill, Mass.; Mrs. C. W. Scribner,

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of Raymond; Mrs. C. C. Russell, of Sandown, and Walter I. Martin, of Chester, assisted.

A quartet composed of Miss Annie Hurley, Mrs. McHugh, W. E. McNulty and Albert Pooler went from Bangor, Me., to Dexter, to sing at the services in the Catholic Church. Ella F. Conners, organist in St. John's Catholic Church, Bangor, accompanied the singers.

Miss Ann Saabin gave a musicale recently at her home on Belfast Road, Rockland, Me.

The chorus consisting of Misses Florence Snow, Abbie Burbank, Gerturde Sperry, Alice Warriner, Esther Caswell, Birdie Busby, Bertha Hathaway, Florence Porter, Genette Ritchie, Annie Kimball, and Messrs. Hathaway, Moore, Sperry, Kieth and Hitchcock sang at the Universalist Church, Springfield, August 31. The ushers were Ray W. Porter, Ralph A. Fosket and Edward W. Hathaway.

Miss Hoyt, Miss Gardner, Miss Borey, Mr. Schneck, Mr. Maynard, Miss Newport and Mr. Griswold took part in a musical at Gloucester.

Mr. and Mrs. J. C. Landry, Miss Mabel Barker and J. D. Ouellette, all of Montreal, gave a musicale at St. Johnsbury, Vt.

C. I. Webster, of East Orange, N. J.; C. A. Fowler, of Lebanon; Mr. and Mrs. J. H. Jackman, of Penacook, and E. H. Flanders, of Hyde Park, Mass., in addition to the efficient choir of the church, sang at the Congregational Church, Boscawen, N. H., during "Old Home Week."

Mr. and Mrs. P. M. Meldon and Miss Valiquette gave a musical at Rutland, Vt. There were vocal solos by Mrs. McIntyre, Mrs. Dunton, Mrs. Paulson and Mr. Jameson, a violin solo by Mr. Estabrook and a mandolin and guitar duet by Miss Farmer and Miss Carlton. Mrs. Meldon and Mr. Mietzke played a piano duet.

Walter E. Colton, a violinist, of Exeter, N. H., played at an entertainment in Stratham, September 1.

Robert B. Keyes, teacher of violin, at New London, Conn., resumed September 9.

P. H. Buechler and others have established the Beethoven Conservatory of Music at 225 North Main street, Brockton.

It is announced that Jules Jordan, of Providence, R. I., is planning a musical festival for Burlington, Vt., in September, which, if successful, will become an annual affair. He wants a chorus of 100 voices or more from Burlington, and will bring first-class soloists and orchestra with him. "The Creation" is one of the works he intends giving.

Everett E. Truette has returned to the city.

The sale of seats for the Boston Symphony Orchestra is announced, beginning September 25 and continuing through the week.

Mrs. Alex. Rihm, of Brooklyn, has been engaged to sing in Temple Elohim, Keap street, Brooklyn, for the Jewish holidays.

Prof. Severin Froehlich's pupil, Miss Mary Henry, a violinist of superior merit, played her teacher's "Fantaisie on Scotch Airs," with orchestral accompaniment (especially arranged for the occasion), at the Kaltenborn concert a fortnight ago. Mr. Froehlich orchestrated it for Miss Henry's special use, and the success attending her playing was a compliment for both teacher and player.

Belle Newport has done much singing the past summer, more especially at Richfield Springs, in the Kaltenborn and Sousa concerts; also at the Seaciff Yachting Club, realizing greatest success. This is small wonder, for the fair singer possesses a sympathetic voice and pleasing personality, being tall and divinely fair. She wins her hearers at once. She will be under the Wolfsohn management the coming season.

#### F. W. Wodell, Boston.

SINGERS there be who cannot teach, and teachers who cannot sing. Occasionally the man or woman is found who can and does both sing well and teach successfully. Mr. F. W. Wodell, baritone, Pierce Building, Boston, belongs to the last mentioned class.

During the summer just closed he gave recitals and sang at concerts in Kingston and Hamilton, Ontario, Maplewood, N. H., and Pittsfield, Mass., and the verdict of audiences and critics was unanimous and even enthusiastic. A Hamilton paper said: "Throughout the recital Mr. Wodell showed the clear-cut articulation and free tones of the finished singer." A Kingston paper remarked: "Gifted naturally with a voice of considerable power, Mr. Wodell has, by the aid of that art of which he is an acknowledged master, converted it into an instrument flexible, and altogether pleasing, for the expression of every musical thought or spiritual emotion." The Boston Home Journal said: "Mr. Wodell possesses a baritone voice of sympathetic quality, and sings with genuine lyric power and passion, showing not only the training, but the temperament of the artist." Equally appreciative have been the critical observations upon the singing of some of his pupils, among whom are several church, concert and oratorio singers, and directors of music in leading churches of the country.

As noted, Mr. Wodell has within a few weeks sung high class programs with genuine success. At his recital at Hamilton he had for his accompanist Paul Ambrose, a clever New York musician, and the recital was attended by the leading musicians of the city. He is not therefore a teacher who is teaching because his career as a public singer is ended. He is teaching because he has special gifts for the work and has a genuine passion for bringing out voices.

Naturally the declarations of such an artist upon voice questions carry weight.

It is interesting to cull from a recent pamphlet by Mr. Wodell some concentrated wisdom concerning the voice and singing:

"The sensuously beautiful tone is a source of delight to singer as well as hearer.

"Beauty of tone and ease of production always go together.

"To sing with expression you must have freedom of the vocal instrument.

"To the public singer only that tone is valuable which is heard by his audience.

"If a tone is not beautiful the less you hear of it the better.

"Only that tone is really 'tone' which is of good quality.

"To secure an intense soft tone which will 'carry,' there must be an energetic support of the tone at the right place.

"The cause of weak middle notes is to be found, not at the point of weakness, but in wrong production of tones below or above that pitch.

"If you cannot reach the reasonable limit of high pitch for your class of voice without undue effort the probability is that you are singing your upper middle notes wrongly."

Among the musical people who returned from Europe on the Ems last Wednesday were: A. Buzzi-Peccia, of the Chicago College of Music; S. Jeannota, of Chicago; Chevalier De Bernes, baritone, of Milan, and Mr. Sapio and Mrs. Sapio.

William H. Barber, the pianist, gave a recital at "Sea Breeze," near Narragansett Pier, August 16, and played compositions by Mozart, Stavenhagen, Grieg, Chopin and Liszt. Mr. Barber was assisted by Miss Akers and Philip Coudert.

#### The Clavier in the New England Conservatory.

THE New England Conservatory of Music, George W. Chadwick director, has determined to use in that institution the Virgil Practice Clavier. The matter is explained in this announcement, which is made by the officers of the conservatory:

After a careful investigation of the actual results obtained, the New England Conservatory of Music has arranged to establish a department of foundation technical training for the piano, embracing the theories of A. K. Virgil, inventor of the Practice Clavier.

The unqualified indorsement and success of Mr. Virgil's labors in London and Berlin during the past three years, together with the ever-widening success and scope of his work in America, has amply demonstrated the value of his method and commands a thoughtful and searching investigation of its merits on the part of all earnest teachers and students of music.

The midsummer session given in this institution during July and August by Mr. Virgil was largely attended, and chiefly by teachers of wide experience, all of whom expressed themselves at the close as amply repaid for the expense and effort necessary to take advantage of the course.

The constantly increasing demand from numerous sources that the New England Conservatory of Music provide a complete course in the Virgil Clavier Method, together with a realization of the actual benefits to be derived, has led us to arrange for its permanent introduction. Beginning with the fall term, September 14, 1899, classes will be organized under the direct supervision of A. K. Virgil, and every facility will be provided for a thorough and complete course of instruction in this effective and practical method of technical development.

#### The Musin Violin School.

THE fall session of the Musin Violin School in Carnegie Hall, Rooms 810 to 814, has opened under the most favorable conditions. Pupils are in attendance from a large number of States, and applications are coming in every day.

The faculty remains as it was last season. Ovide Musin is the principal, and his assistants are Albert Zimmer, who teaches violin pupils, and Gaston Dethier, who gives instruction in harmony and composition. It is probable that others may be added to the faculty before the season progresses much further.

Master Richard Kay, one of Mr. Musin's promising pupils, has been playing with success this summer at the Thousand Islands. Linnell Reed, of Toledo, Ohio, who has been studying with Musin at the Liege Conservatory, has come to New York to continue his studies with him. Miss Florence Austin, of Minneapolis, Minn., who carried off the second prize in the competitive test in the Liege Conservatory last July, has also followed Musin to New York.

Ferdinand and Hermann Carri, directors of the New York Institute for Violin Playing and School for Piano and Vocal Culture, returned to New York last Monday and have resumed their professional duties at this institution.

J. Eldon Hole, the tenor and vocal instructor of the Convent St. Elizabeth, has returned from his vacation and reopened his studio. He will teach in Newark, N. J., two days in each week. His classes will be large, judging from the number of applicants who are enrolling their names on his books.



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**Madame Wienzkowska's Recital.**

MADAME WIENZKOWSKA, who has been spending her vacation in East Machias, Me., has returned to New York. During the summer she has devoted part of her time to teaching and playing. Her recital there a few weeks ago was well attended and much enjoyed. This was the program she offered:

Variations, Harmonious Blacksmith.....Händel  
Scherzo from the Sonata in A major.....Schubert  
Impromptu in E flat.....Schubert  
Serenade.....Rubinstein  
Caprice.....Paderewski  
Valse.....Leschetizky  
Nocturne in D flat.....Chopin  
La Source.....Leschetizky  
Scherzo in B minor.....Chopin

A local newspaper thus referred to the pianist and her work:

The occasion was a most interesting one. It is seldom that one has the opportunity of listening to a pianist who combines so many artistic qualities with so remarkable a mechanism. Her technic is equal to any demands that may be made on it: sure, even and brilliant, with a wealth of tone coloring which is possessed by few artists. Even these unusual acquirements, however, are secondary to the broad intellectual rendering which characterizes her playing—the magnetism and fire which arouse one to the highest pitch of enthusiasm in the Chopin Scherzo, for instance; the capricious humor of the Paderewski number, the charming allurements of the Leschetizky Valse, or the beauty and poetry of the Chopin Nocturne, which will not soon be forgotten. The audience was quite a large one, and Madame Wienzkowska was received with the warm appreciation which her great performance merited.

**Broadfoot in Mexico.**

Eleanore Broadfoot, the contralto, pupil of Madame Murio-Celli, has been singing in grand opera in Mexico, as announced in this paper last May. She was recently interviewed by a local reporter, to whom she said: "I am delighted with Mexico, and feel highly gratified at the manner in which I have been treated by the people whom I have met socially. I had often heard of the hospitality of the people of Mexico City, and I assure you that the delightful time I have spent since my arrival here has certainly been abundant proof of it."

Miss Broadfoot is the vocal product of Madame Murio-Celli exclusively, having had no other instructor whatever. It is well known that she has been engaged by Manager Grau for a period of three years, and will be heard at the Metropolitan Opera House in November. That a grand opera singer can be educated in America in all details is here evident, for Miss Broadfoot brings to her work entire capacity to sing and act all the roles assigned her, and this through Madame Murio-Celli's efforts alone. The latter has taught vocal music here in New York for a quarter of a century, and won for herself musical esteem and affection. A successful opera singer herself, the madame now concentrates her entire energy to the upbuilding of a vocal school second to none in America. Such pupils as Emma Juch, Marie Engle and others are the best proofs of her success along these lines.

**Miss Harriette Brower.**

An artistic circular is that of the pianist Miss Harriette Brower, pupil of Scharwenka, Sherwood, Mason, Von Bülow and other eminent teachers. Miss Brower made a distinct hit at the Albany meeting of the State M. T. A., when the *Argus* said of her playing:

Among the playing of all the pianists that of Miss Harriette Brower stands out in clear artistic relief. Possessing adequate technic for all demands made on her, power and fullness of tone, velocity and clearness in passage playing, together with beautiful phrasing, it is in the expression of the music, especially in tender passages, that she excels. This soulful quality is found in so few pianists. Miss Brower's performance of the F minor Fantaisie of Chopin was broad and thoughtful in treatment and full of fire and feeling. She should be heard often in public. Her playing is a lesson in the art of expression.

C. Whitney Coombs returned from Europe on the Kaiser Wilhelm der Grosse last Tuesday, after a three months' holiday in England, where he spent the month of June in London, and then made an extended tour, including all the cathedral towns, and doing some delightful coaching in Devonshire and Cornwall. Mr. Coombs will resume lessons at his studio, 49 West Twentieth street (Church of the Holy Communion), October 1.



CINCINNATI, September 9, 1899.

ON Monday next the music schools of Cincinnati begin their academic year. Present indications are that they will be well filled. Most of the teachers have returned to their posts of duty.

Mrs. Margaret J. McAlpin (Margherita Giollini) spent a quiet vacation during the summer months at College Hill. She will open her school in the old McAlpin residence, Fourth and Pike streets, on September 11. It will be a school of voice culture, concert, oratorio, opera and dramatic action. Mrs. McAlpin is a soprano of ability and fame, and her experience ought to bring together for her a very large class.

Oscar Ehrgott will concertize extensively during the coming season. He has become quite a favorite in some of the Southern cities. He will have a large vocal class.

The "Pops" will be resumed in Music Hall next winter, the first concert to be given the first part of November. The orchestra will consist of some fifty-five men, under the direction of Michael Brand. They will be under the management of Messrs. Lewis and Diercke. Soloists will be selected from local talent and outside. In former years the "Pops," as these popular concerts have been designated, were a losing institution. The deficit each year amounted to anywhere between \$1,500 and \$2,000. Some years this amount was exceeded. The total deficit in seven or eight consecutive years was in the neighborhood of \$17,000—all of it covered by Frank Tuchfarber. If the new management shall be able to make the repetition of the venture pay, they will perform something in the nature of a miracle.

Theodore Bohlmann has returned to the College of Music after his European trip. In Berlin, where he spent most of his time, he devoted himself to studying up new programs for the coming season and to composition. With Pier A. Tirindelli, violinist, he will give a series of thirteen international historical recitals, which will also be an exposition of the different national schools of music. He will give two novelty concerts in the Scottish Rite Hall.

The Chevalier Pier A. Tirindelli and his amiable wife have returned to the city from a delightful sojourn abroad, most of which was spent in sunny Italy. Mr. Tirindelli is preparing for a great deal of work at the conservatory.

The Doerner Piano School was opened Monday, Sep-

tember 4. Mr. Doerner says the prospects are good for a very large class of pupils.

Richard Kieserling, Jr., has returned from his summer vacation and opened his studio on Elm street. Mr. Kieserling is still devoting himself assiduously to composition.

Mr. and Mrs. Albino Gorno have also returned from Europe.

J. A. HOMAN.

**Von Sternberg Leaves Detroit.**

Assisted by Miss Emma L. Beyer, contralto; Sam I. Slade, basso; Mrs. May Leggett, Abel, violinist; F. A. Abel, cellist, and Arthur Depew, accompanist. Constant von Sternberg gave a farewell recital in Detroit on Tuesday, September 5, at Fellowcraft Club Hall. A remarkable feature lay in the program, which was exclusively made up of compositions by Von Sternberg. Detroit will seriously miss this talented musician, and this fact is well recognized by the local press. The program was:

Trio for piano, violin and violoncello, op. 79, in F sharp minor.

Two songs for bass—

The Wandering Knight.

Song of the Arab (MS.).

Piano soli—

Concert Polonaise, op. 39, in C.

Night Song, op. 36, No. 6, in E flat.

Gavotte, op. 20, No. 3, in C.

On the Lagoon, (From Italian scenes.)

Tarantella, (Op. 49, Nos. 3 and 4.

Two songs for contralto—

Oh, Cease, Sweet Music.

(From the Persian, by T. B. Aldrich.)

Ave Maria (English version).

Trio for piano, violin and violoncello, op. 69, in C minor.

**Miss Eleanor G. Shults Plays.**

Miss Eleanor G. Shults gave an autumn recital at Kennedy Hall, in Johnstown, N. Y., on Monday evening, September 4. She was assisted by Miss Winifred Rowe Podvin, soprano; Miss Grace Wells Heagle, contralto; Dr. Ion A. Jackson, tenor, and Julian Walker, basso. A large audience were highly entertained by the above artists. The Johnstown *Daily Republican* says:

The quartet composed of the above professional artists was a perfect one, and their interpretation of "In a Persian Garden," with its wealth of expression and varying emotions, will not soon be forgotten by their hearers. The piano accompaniment is a prominent feature of the song cycle, and it was played in a masterly manner by Miss Shults, who also contributed selections from MacDowell, Schumann and Händel.

Hearty applause greeted each selection in the first part of the program, while the "cycle" was frequently punctuated with loud evidences of approval from those present.

Miss Shults is entitled to the thanks of the music-loving people of Johnstown for having introduced in this city the series of high class concerts which she has arranged and carried out to the intense satisfaction and enjoyment of many of our citizens.

**J. D. A. Tripp.**

J. D. A. Tripp, one of the most brilliant pianists now before the Canadian public, has returned to his studio at 2 College street, Toronto, having spent a delightful holiday at Darnley, P. E. I., followed by an additional holiday at Maplehurst, Muskoka. Mr. Tripp will shortly be again heard in concert, and he has already selected this season's program for the Toronto Male Chorus Club, of which he is conductor.

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19 Union Square, New York.

TELEPHONE: 2437 18th.  
2438 18th.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.  
No. 1017.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, SEPTEMBER 13, 1899.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

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Subscription (including postage), invariably in advance: Yearly, \$5.00; Foreign, \$6.00; Single copies, Ten Cents.

All subscribers at present on the list constituting "The Musical Courier" subscribers during the last twenty years will receive the paper at the rate of \$4.00 a year as long as they continue. To all new subscribers the cost will be \$5.00 a year.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

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IT is rather startling when one considers the number of solo pianists who are to play here this season. All distinguished artists and all sure to achieve success.

SOMEONE has written us, asking the following interesting question: Which is the more entertaining, the opera or a book? We should say THE MUSICAL COURIER.

THE lateness of the opera coming—the week before Christmas—will give concert givers a chance. We sincerely hope that this season may prove an exception to past experiences. Grand opera, like an octopus, greedily grasps the music-loving public, leaving little to concert enterprises. But this season promises to be different. Music making on a vaster scale has been seldom attempted before in this city.

THE number and variety of portraits printed in the daily newspapers of Marguerite de Pachmann-Labori are rather disquieting to her friends here and abroad. With one exception, not a single picture bore any resemblance to the lady. They were obviously "faked." Besides that, Madame Labori is a prepossessing person; none of her published portraits do her justice. Not only do they not look like her, but they are pictures of other women.

THERE will be no lack of Chopin interpreters this season. Rafael Joseffy, Paderewski and Vladimir de Pachmann, to mention three well-known pianists only. In certain Chopin numbers, like the F minor Ballade, the E minor Concerto and the preludes and studies, Joseffy has no equal. De Pachmann plays the nocturnes, mazurkas, the A flat Ballade and several of the studies in an unrivaled manner, and in the larger, the masculine side of Chopin, Paderewski is peerless. The A flat Polonaise, the F sharp minor Polonaise, both C minor studies, the Fantaisie—these are the Polish virtuoso's "specialties," to use a word of the lamented Tausig's. Of the younger men like Mark Hambourg, Sieveking and the rest we may look for Chopin renderings of a more novel character. The first three mentioned have the tradition, Joseffy from Tausig, Tausig from Liszt, De Pachmann from Anton Doer and Kullak, and Paderewski from Sowinski, and Sowinski from Chopin. It will be both entertaining and profitable to make comparisons, for no one of the three artists mentioned plays alike, nor, indeed, is "tradition"—much venerated, maligned and over-rated tradition—always followed. Joseffy, de Pachmann and Paderewski read Chopin each in his own manner.

IN the number of the London *Saturday Review* dated August 26, J. F. Runciman holds forth on "The Decadence of Bayreuth." We wish we had space to spare, so as to air its sound logic and unsparing attacks on the humbuggery prevailing at Bayreuth. Here is one expressive paragraph:

Bayreuth was a glorious idea; but, like most glorious ideas, it was not capable of being realized in the concrete. Or rather, it has been realized in a way that its inventor never dreamed of. In a very short time the Bayreuth idea has had tremendous consequences in musical Europe. It has reformed every important opera house in Europe—excepting, of course, Covent Garden, which, perhaps, may not consider itself an opera house; it has produced a few great conductors and many very excellent ones—among them Richter, Mottl, Weingartner, Muck; it has produced a large number of extraordinarily fine operatic singers and an almost incalculable number of first-rate orchestral players; it has resulted in the music of Bach, Mozart, Beethoven and Wagner—even of Händel and Wagner—being frequently played as those composers intended it to be played.

But the idea has not been realized as Wagner wished it to be realized. How could it be? Naturally the people in possession of the theatre want to remain in possession; naturally also—as a great man's disciples are, unluckily, always second or third rate people—they keep as strictly as their decayed memories will permit to the letter of the law laid down by Wagner, and altogether forget its spirit; and so they go on, perfectly satisfied with Wagner's first hasty makeshifts—nay, more than satisfied, highly delighted with them, and scornful of those who are not satisfied—while other opera houses absorb Wagner's spirit and continue to improve operatic representations in every possible way, just as Wagner himself would have continued to improve them if he could have lived. The Bayreuth clique is at best a clique of "vieux marcheurs." They believe themselves still to be young and progressive; but we have passed them and smile at their antics, the performances they arrange, and the sermons they preach in books and in newspapers.

The writer concludes by declaring that Bayreuth is "kept alive by people who go out of curiosity to spend a holiday." Its singing is inferior, acting there is none, and as for Siegfried Wagner's conducting,—why, the less said the better. Mr. Runciman is then of the same opinion expressed by THE MUSICAL COURIER in 1894, in 1896, in 1897, and in 1899. Bayreuth nowadays means "Parsifal"—nothing else. 1913 will end its career, we hope.

### DEGENERATE MUSIC.

IN the "good old days," as elderly sentimentalists call them, the negro serenader, the minstrel show, were welcome at long intervals, say once a year. The African slave of the Southern plantation had a knack of catching secular melodies and transforming them into tunes of individual flavor. These melodies, written by Stephen Foster and others, and drawn from the large treasury of the French, Spanish and Creole, were the stock of the so-called "nigger music" in which Antonin Dvorák saw the future of American music. So far from being folks-music, these tunes were, and are, distinctly an exotic—the products of an alien race, the re-arrangement of white men's music. There is no real African music in America.

Thus far this music making was harmless. But since the Dvorák discussion and the renascence of the "coon song" a wave of vulgar, of filthy and suggestive music has inundated the land. The pabulum of theatre and summer hotel orchestras is "coon" music—nothing but rag-time prevails—and to top all this degeneration the cake walk, with its obscene posturings, its lewd gestures and debasing influences, has literally dominated the public. No seaside or mountain resort this past summer without its rag-time orchestra, its weekly cake walk. Worse yet, the fashionable idle folk of Newport and Bar Harbor, of Narragansett Pier and elsewhere, have been the chief offenders. Society has decreed that rag-time and cake walking are "the thing," and one reads with amazement and disgust of historical and aristocratic names joining in this sex dance, for the cake walk is but an African *danse du ventre*, a milder edition of African orgies, and the music is degenerate music. It is a well-known physiological fact that a superior race may not mingle with an inferior without causing degeneration, debasement. This pseudo-African music, with its vile rhythms, its vile, suggestive language—"warm babies," &c., *ad nauseam*—all this, we assert, is producing a marked decadence in musical taste. Go where you will, you hear "coon music," and, remember, this music contains all the viciousness and nastiness of the two races. Our children, our young men and women, are continually exposed to the contiguity, to the monotonous attrition of this vulgarizing music. It is in the parlor, in the theatre, in light opera, and may invade the Church. It is artistically and morally depressing and should be suppressed by press and pulpit. Rag-time rhythm is nothing new, but its present usage and married to words of veiled lasciviousness should banish it from polite society. The "coon song" must go!



## EUROPEAN NOTES.

## The Ettinger Engagement.

PARIS, August 31, 1899.

THE news from Berlin announcing the engagement for America of Miss Rose Ettinger, the now celebrated high soprano, is no doubt one of the most important items of recent musical movements touching both sides of the Atlantic. Miss Ettinger's successes last season in Russia and England, and the season prior in Germany, have been so great that all the time until New Year's has already been booked in England and Switzerland, where the musical societies of Geneva, Lucerne, Basle, Berne and other cities have been anxious to secure her. These English engagements and the Swiss concerts have made it impossible for Miss Ettinger to go to America before December.

She is from Waterloo, Ia., and is one of the latest achievements of Marchesi. Universal admission is made that nothing in the shape of voice and singing in the direction of high soprano has appeared from the Marchesi studio since the days of Melba that can compare with Ettinger. She sings to high F sharp, but in a clear, musical and artistic manner, not like abnormal singers that sing high merely in the sense of giving out a high note and without any relation to the song itself. Miss Ettinger's high compass is a legitimate outgrowth of the development of the scale and its culture, and she sings with artistic repose, but with a temperament which, if possessed by Melba, would have made her the greatest of singers.

Miss Ettinger is petite and full of the divine inspiration, and will create a sensation. Her first appearance is not known to me, but can be learned of no doubt through the lucky manager, Chas. L. Young, of New York, who has secured her for America.

\* \* \*

Emil Sauer, well known in our country, will spend September, together with his family, at Interlaken, Switzerland.

\* \* \*

Victor Harris, of New York, is here in Paris, and will leave for America the middle of the month.

ALBERTO JONAS.

Alberto Jonás, the well-known piano virtuoso, is engaged to Miss Elsa von Grau, also known in the United States as an artist of rank. Both are now in Brussels, the guests of Mr. Jonás' parents. Mr. Jonás leaves Europe for the United States on September 15, via Antwerp.

B.

## AMATEUR TALENT.

AMATEUR talent—a vulgarism, if ever there is one—has for a century been mocked and flouted at in fiction. The meticulous young woman who played the harp, the slender and melancholy girl who pounded out "The Battle of Prague" on the piano, has been food for satirists like Thackeray and others. Just as the word virtuoso suffered a curious change, becoming the synonym for empty brilliance, so "amateur" is debased verbal coin, meaning one who tries to play and can't. *Amateur*, a lover of the fine arts, a lover of all that is fine in fact, became a sport for the witty-stupid and such.

But to say the amateur is a dangerous rival to the professional musician! The lover of piano playing, of singing, of the violin, plays and sings and is able to talk intelligently on the subject of tone, touch and of technic. It is a far cry from the stumbling fingers of the girl who dawdled over "Les Cloches du Monastère" to the self-possessed bachelor maid who valiantly plays a Henselt or a Chopin concerto with a professional orchestra at her back. The novelist may no longer write: "The fair Amelia,

pushing back her raven curls, tenderly plucked at her harp, and the false notes fell like snowflakes at the feet of the admiring Sir Hector." He is more apt to pen a phrase like this: "Miss Maud Smith is only twelve, but she played the last five sonatas of Beethoven and the three sonatas of Brahms with overwhelming intellectual sincerity and technic." The amateur of yesterday is the equal of to-day's professional musician.

## THE EGO OF MEDIOCRITY.

AND this is but another evidence of the oblique viewpoint natural to mankind, which explains the possibility of the most inconsiderable persons being endowed with the greatest veneration of their own ego, and the self-deprecatory mental phase of the really great. Beethoven doubtfully remarked, just before death invaded him, "After all I must have had some talent," and in close contradiction to this pathetic modesty on the part of the greatest composer who ever lived, modern performers, composers and toilers in the musical vineyard, inflate their protuberant chests and say with the inflection of supreme conviction which defies contradiction, "I am the great I am." It is not difficult for them to enunciate this, nor think it, for practice makes perfect, and as far as this assertion is concerned they continually do practice, even as the celestial seraphim and cherubim continually do cry.

Probably this phase of human paradoxical mental twist is as visible in other professions as in that of the fine arts, but very fortunately it does not obstruct the lens of the opera glass of music critics. What to do is the question. When a critic honestly desires to assist talent he wishes naturally to write a just criticism, but Talent (with a very capital, capital T) squirms like an eel and stings the critic like a serpent before the smallest, most carefully chosen adjective, which subtly suggests that the Lord Himself, or all the hosts of Milton's "Paradise," can teach it anything. This question or rather problem of how to deal wisely, but not too well, with the large majority of combatants in the musical arena is but little short of maddening to a high-strung, sensitive, conscientious, pious critic, or even to one who has fallen so deeply into the pitfalls spread for all critics as to deliver lectures upon "How to Listen to Cosima Siegfried Wagner," or "How Dyspepsia Affects Musical Journalism," or "Domesticity and Roasts." Yes, even these are entitled to the hearty sympathy of the usually caloused public.

Once there was a female soprano. She went to Italy and studied, subsequently paying for the privilege of doing "Lola," &c., in the Italian provinces. A well meaning critic, hoping to be of assistance, wrote in what he or she, in the innocence of a kind heart, confidently believed to be of a most flattering nature. How soon joyful hallucinations are disrupted with coarse speech or actions! When this singer returned, unknown, to her native land she gathered up her forces and verbally slew the critic, because he or she had observed that as a pupil the soprano was nearing her goal, instead of intimating that she was a prima donna who could tell Patti and Melba news about vocalization and give Marchesi tricks in interpretation, and was prepared to ascend on high to relieve St. Cecilia of her job at a largely increased salary per.

If a critic does write in honest accents concerning the average performers he rather injures than assists them, and if he unduly praises he commits an act of gravest injustice, so what is the happy medium to be? It is easily found in a specialty paper like THE MUSICAL COURIER, but presents an unsolvable problem to the critical fraternity of the daily press.

If artists and public would establish some standard whereby real merit, mediocrities and impossibilities could be justly judged by those whose busi-

ness it is to do so there would be a better chance for advancement all around. Artists in the highest acceptance of the word are amenable to suggestions, but the mediocres bray and howl at the intimation that a suggestion could be possible. Hence, as the mediocre is the largest feature everywhere, the critic is forced into employing the same phraseology for them which should be sacred to the genius, and so at one blow all discrimination and standard are removed. One cannot ignore or keep silent about the little people, for they are valuable in their sphere, very necessary and often deserving, besides which they are in the majority; but if they would lose the terrible egotism which too often seems to be a component and vital part of their anatomy, critics could safely mold the musical situation and chisel out a nice distinction, which would not permit the author of "Ma Rag-Time Baby" to be spoken of in the same breath with Beethoven or Bach.

It is no uncommon experience to read in the musical columns of daily papers about some vaudeville favorite who is described in the same terms as a really great artist, nor is it unusual to find a quarter column devoted to the former and a medium paragraph to the latter. Certainly this is a twisted state of affairs, which tickles the ego of the mediocre, but causes the genius to weep and pursues the critic like an angry, inflamed conscience, upon which the cayenne pepper of conscious assinnity had been dropped.

Surely the mediocre must live and be press noticed, but why can he not be gently educated up to the point where other adjectives than "magnificent, superb, glorious, transcendent, celestial, perfect, incomparable genius, second Liszt, Paderewski, Patti or St. Peter," &c., could be used in describing his wares without the critic being made to know that he has wounded a tender soul and blacked an artistic eye, forever and ever looking at the world in juxtaposition to himself from the inside of the ego out. One cannot blame the ego, but it is a problem far worse than the ancient joke of the hen and the egg, which awaits the critics this season, which promises to be filled with artists of merit and the reverse. Yes, the ego of mediocrity is a galling reality, a vital athletic function, which drives editors and critics alike to gray hair and paresis. The only remedy would be for critics to take an independent stand and for all mediocrity to become great.

Alas! what a contrast—"After all, I must have had some talent."

## MOUNTAIN MUSIC.

AFTER a strenuous season of music making there is nothing more restful, more ennobling than a trip to the mountains—any mountains—and a period of enforced inactivity in their very centre. With echoes of Beethoven, Chopin, Wagner and others of the choir of composers, the hills and forests are at first soundless and rather grim companions. But presently the ear becomes attuned to the more inaudible harmonies, the finer rhythms of nature. That mighty ground rhythm of life, the atmosphere, translates us into a loftier rapture than art at its most intense. With the diffusiveness of outdoors comes calm, comes relief from the too subjective imaginings of the more modern composers. The nerves are relaxed only to be renovated. A moral, an emotional modulation takes place. Worryment is succeeded by cheerfulness, and for the time the morbid, cramping worries, the miniature stings of daily life are transposed into a larger and more sympathetic key. It is the magnetism of the mountains, their tonic nobility, that one feels, rejoices at, and is enfolded by. "Plain living and high thinking" come easy in the hills, and if Beethoven is missed, why there is Wordsworth or Milton or Goethe or Dante. Anyone who has lived

on the slopes or peaks for a brief summer returns to the world, to art, with brain and body enriched and purified, for he has surprised the secret of the hills, has heard the music of the mountains.

### A VIOLIN COLLECTOR.

(Reprinted from last week's COURIER TRADE EXTRA.)

THE rise in the price of rare violins in the last 150 years is remarkable. A French writer who has had access to a collection of advertisements running from 1752 to 1780 gives some particulars as to sales. Between these dates he finds Amati violins selling for 25, 30, 12, 28, 9 and 15 louis. An Amati, with a new neck, sold for 8 louis, while in 1775 a Stradivarius was offered by a dealer in the Rue du Roule for 40 louis, but in 1769 another instrument of that maker was for sale at the comparatively high price of 1,000 francs. In one advertisement an amateur offers to exchange a forte-piano for a Stradivarius or an Amati. Maggini's are quoted at 30 and 35 louis, but, strangely enough, a beautiful violoncello by Amati was worth only 13 louis. Steiners in 1778 were selling at 500 and 1,000 francs, and a Klotz brought 50 francs.

One of the great collectors of the period was the Count Cozio di Salabue. This Italian noble in 1773 made the acquaintance of Guadagnini, a Cremonese maker, established at Turin, and became his patron, and in a pamphlet states that between 1773 and 1776 he ordered from Guadagnini several instruments made of the finest and choicest foreign wood. Under the instruction of Guadagnini the Count turned his attention to the great Cremona makers, and learned from him all he knew of the qualities and merits of the instruments that issued from their workshops, and gradually formed the plan of forming a collection of instruments which should represent "the quality of work and the characteristics of each maker, and should serve as models to all who wished to follow the path of the masters who had made Cremona famous in the history of violin making.

The nucleus of the Count's collection was undoubtedly instruments obtained from Guadagnini, but in 1775 he acquired some precious objects that had been purchased at Cremona by some merchants of Casale. Among them were ten violins by Antonio Stradavari, and also the models, stamps, tools, &c., which remained in the possession of the family of the great maker. Paolo Stradavari, the son of Antonio, wrote to the dealer Briatta, of Casale: "Since there remains nothing of my father in Cremona, I have resolved to sell at a low price all the models which I could find, as well as those lent to Bergonzi." And Paolo's son, Antonio, Jr., informs us in a letter that this included all the tools of his grandfather. The same Antonio, Jr., further says that he was delighted to have placed his hand on a viola and "various other models of instruments found shut up in a chest," after the death of his father, which "he believed he did not know where they were." All these things passed into the possession of the Count Cozio. A list of the instruments in this collection exists, and the publication of it would be of decided interest, but the Marchese della Valle, into whose hands the property of Count Cozio passed, refuses to let it be published. Some idea of it, however, may be formed from the Count's pamphlet already mentioned respecting the great Cremona masters.

He begins his pamphlet with some notices of Gioachino and Gofredo Cappa, residents of Saluzza, but natives of Cremona, who settled in Piedmont in the first decade of the eighteenth century. The first of the Cappas was a pupil of Antonio and Girolamo Amati, and imitated the type with such success that Cozio writes: "The professors and dilettanti of foreign countries, especially of England, although connoisseurs, when they had acquired instruments by the Cappas believed that they had

got Amatis, for the form of the 'f's,' the curves of the back and the belly, the solidity of the varnish, and especially the power and quality of their tone, resemble the instruments made by the Amatis." After thus suggesting to us the suspicion that many instruments that are esteemed as Amatis are merely by Cappa, the Count tantalizes us by adding: "To distinguish more precisely and by ocular observation the difference between them it is necessary to 'confront the Amati instruments with those by Cappa in the extensive and rare collection' of Count Cozio de Salabue."

The Count Cozio says he had seen some instruments by Andrea Amati, among them a very large viola and a violin he believed to be by the said maker with the label of the year 1546, which had only three strings and was at that period called a French Rebeck. "It was remarkable for the clearness and evenness of its tone." A violin by Girolamo and Antonio, sons of Andrea Amati, is described as "of singular evenness and considerable power of tone," dated 1612. By Nicolas, son of Girolamo Amati, and the teacher of Antonio Stradivari, the Count possessed a violin dated 1668, "perfectly preserved and most precious for the workmanship and the quality and power of tone," and by Girolamo, son of Nicola, he had a violin of "great power of tone, large size and beautiful workmanship."

Among the Stradivari remains acquired in 1775, after a mention of "a very fine, and well preserved" violin of 1665-66 by Antonio, the Count comes to that of 1716, "of large form, beautiful work and material, of perfect quality, evenness of tone and great power, which soars like an eagle above the great family masterpieces of Antonio Stradivari," and which under the name of the "Messiah or Salabue violin" has been described by the English firm of Hill. Another dated 1736, made at the end of his life, approaches in perfection and power of tone to the aforesaid Messiah. The Count acquired some violins by Francesco, which were inferior to those of his father Antonio, but seems not to have had any instruments by Omobone Stradivari.

The family of the Guarneri were well represented in the Count's collection. Andrea by the famous violins of 1658; Giuseppe, his son, by that of 1707; Pietro, the second son, by a violin of 1722; a grandson, Giuseppe, by several instruments, which "for the most part can be called masterpieces as far as their workmanship approximates to that of Stradivari."

Another Cremona family contributed to the collection. Francesco Ruggieri, a violin of 1684; George B. Ruggieri, who worked with him in Brescia, "a beautiful violin, intact, of large size, and strong and even tone," dated 1723. To these may be added two violins by Carlo Bergonzi, 1731 and 1733, and a violoncello of 1746 and various instruments that the Count had ordered from Guadagnini from 1773 to his death in 1786.

Poor Count Cozio did not escape the political troubles of the closing century. He had to remove his treasures from his house at Salabue to Milan, where he deposited them with a banker, Carlo Carli, who was a great violin dilettante and one of the patrons of Paganini. The Count thus had little enjoyment from his collection, and gradually ceased to take interest in it. Finally he offered his whole collection en bloc, and failing to obtain any offers, sold it piece by piece, his agent being the famous Tarisio. A few, however, remained unsold, and these on the Count's death in 1840 passed to the hands of his heir, the Marchese della Valle.

IF Labori had died from the wound inflicted upon him by the unknown—and well known—assassin, his wife might have won considerable fame and money here on the concert platform. Nothing succeeds like notoriety.



THE CHOPIN NOCTURNES.

HERE is the chronology of the nocturnes: Op. 9, three nocturnes, January, 1833; op. 15, three nocturnes, January, 1834; op. 27, two nocturnes, May, 1836; op. 32, two nocturnes, December, 1837; op. 37, two nocturnes, May, 1840; op. 48, two nocturnes, November, 1841; op. 55, two nocturnes, August, 1844; op. 62, two nocturnes, September, 1846. In addition there is a nocturne written in 1828 and published by Fontana, with the opus number 72, No. 2, and the lately discovered one in C sharp minor, written when Chopin was young and published in 1895. This completes the nocturne list, but following Niecks' system of formal grouping I include the Berceuse and Barcarolle as full fledged specimens of nocturnes.

John Field, an Irish pianist with Jewish blood in his veins, has been described as the forerunner of Chopin. The limpid style of this pupil and friend of Clementi, his beautiful touch and finished execution, were certainly admired and imitated by the Pole. The Field nocturnes are now neglected, so curious are Time's caprices, and without warrant, for not only is Field the creator of the form, but in both his concertos and nocturnes he has written charming, sweet and sane music. He rather patronized Chopin, for whose melancholy, Byronic pose he had no patience. "He has a talent of the hospital," growled Field in the intervals between his wine drinking, pipe smoking and the washing of his linen—the latter economical habit he contracted from Clementi. There is some truth in his stricture. Chopin, seldom exuberantly cheerful, is morbidly sad and complaining in many of the nocturnes. The most admired of his compositions, with the exception of the valse, they are in several cases his weakest. Yet he ennobled the form originated by Field, giving it dramatic breadth, passion and even grandeur. Set against Field's naïve and idyllic specimens, Chopin's efforts are often too much bejeweled for true simplicity, too lugubrious, too tropical—Asiatic is a better word—and have the exotic savor of the heated conservatory, and not the fresh scent of the flowers reared in the open by the less poetic Irishman. And, then, Chopin is so desperately sentimental in some of these compositions. They are not altogether to the taste of this generation; they seem to be suffering from anæmia. However, there are a few noble nocturnes, and methods of performance may have had much to answer for the sentimentalizing of the others. More vigor, a quickening of the time-pulse and a less languishing touch will rescue them from lush sentiment. Chopin loved the night and its soft mysteries as much as Robert Louis Stevenson, and his nocturnes are true night pieces, some with agitated, remorseful countenances, others seen in profile only, and many are whisperings at dusk. Most of them are called feminine, a term psychologically false. The poetic side of men of genius is feminine, and in Chopin the feminine note was over emphasized; at times it was almost hysterical, particularly in these nocturnes.

The Scotch have a proverb—"She wove her shroud, and wore it in her lifetime." In the nocturnes the shroud is not far away. Chopin wove his to the day of his death, and he sometimes wore it, but not always, as so many think.

One of the most elegiac of his nocturnes is the



first in B flat minor. It is one of three, op. 9, dedicated to Mme. Camille Pleyel. Of far more significance than its two companions, it is, for some reason, neglected. While I am far from agreeing with those who hold that in the early Chopin all his genius was completely revealed, yet this nocturne is as striking as the last, for it is at once sensuous and dramatic, melancholy and lovely. Emphatically a mood, it is best heard on a gray day of the soul, when the times are out of joint. Its silky tones will bring a *triste* content as they pour out upon one's hearing. The second section in octaves is of exceeding charm. As a melody it has all the lurking voluptuousness and mystic crooning of its composer. There is flux and reflux throughout, passion peeping out in the *coda*.

The E flat nocturne is graceful, shallow of content, but if it is played with purity of touch and freedom from sentimentality it is not nearly as banal as it seems. It is Field-like, therefore play it as did Rubinstein—in a Field-like fashion.

Mr. Hadow calls attention to the "remote and recondite modulations" in the twelfth bar—the chromatic double notes. For him they only are one real modulation; "the rest of the passage is an iridescent play of color, an effect of superficies, not an effect of substance." It was the E flat nocturne that unloosed Rellstab's critical wrath in the *Iris*. Of it he wrote: "Where Field smiles, Chopin makes a grinning grimace; where Field sighs, Chopin groans; where Field shrugs his shoulders, Chopin twists his whole body; where Field puts some seasoning into the food, Chopin empties a handful of cayenne pepper. In short, if one holds Field's charming romances before a distorting, concave mirror, so that every delicate impression becomes a coarse one, one gets Chopin's work. We implore Mr. Chopin to return to nature."

Rellstab might have added that while Field was often commonplace, Chopin never was. Rather is to be preferred the sound judgment of J. W. Davison, the English critic and husband of the pianist Arabella Goddard. Of the early works he wrote:

"Commonplace is instinctively avoided in all the works of Chopin—a stale cadence or a trite progression—a hum-drum subject or a worn-out passage—a vulgar twist of the melody or a hackneyed sequence—a meagre harmony or an unskillful counterpoint—may in vain be looked for throughout the entire range of his compositions, the prevailing characteristics of which are a feeling as uncommon as beautiful; a treatment as original as felicitous; a melody and a harmony as new, fresh, vigorous and striking as they are utterly unexpected and out of the original track. In taking up one of the works of Chopin you are entering, as it were, a fairyland untrodden by human footsteps—a path hitherto unfrequented but by the great composer himself."

Gracious, even coquettish is the first part of the B major Nocturne of this opus. It is well made and the passionate intermezzo has the true dramatic Chopin ring. It should be taken *alla breve*. The ending is quite effective.

I never cared much for the F major Nocturne, op. 15, No. 1. The opus is dedicated to Ferdinand Hiller. Ehlerth speaks of "the ornament in triplets with which he brushes the theme as with the gentle wings of a butterfly," and then discusses the artistic value of the ornament which may be so profitably studied in the Chopin music. "From its nature, the ornament can only beautify the beautiful." Music like Chopin's, "with its predominating elegance, could not forego ornament. But he surely did not purchase it of a jeweler; he designed it himself, with a delicate hand. He was the first to surround a note with diamond facets and to weave the rushing floods of his emotions with the silver beams of the moonlight. In his nocturnes there is a glimmering as of distant stars. From these dreamy, heavenly gems he has borrowed many a line. The Chopin nocturne is a dramatized ornament. And why may not Art

speak for once in such symbols? In the much admired F sharp major Nocturne the principal theme makes its appearance so richly decorated that one cannot avoid imagining that his fancy confined itself to the Arabesque form for the expression of its poetical sentiments. Even the middle part borders upon what I should call the tragic style of ornament. The ground thought is hidden behind a dense veil, but a veil, too, can be an ornament."\*

In another place Ehlerth thinks that the F sharp major Nocturne seems inseparable from champagne and truffles. It is certainly more elegant and dramatic than the one in F major, which precedes it. That with the exception of the middle part in F minor is weak, although rather pretty and confident. The F sharp Nocturne is popular. The "doppio movimento" is extremely striking. The entire piece is saturated with young life, love and feelings of good will to all. Read Kleczynski's careful analysis of it. The third nocturne of the three is in G minor, and it contains some fine, picturesque writing. Kullak does not find in it aught of the fantastic. I do. The languid, earth-weary voice of the opening and the churchly refrain of the chorale, is not this fantastic contrast! This nocturne contains in solution all that Chopin developed later in a nocturne in the same key. But I think the first stronger. Its lines are simpler, more primitive, its coloring less complicated, yet quite as rich and gloomy. Of it Chopin said: "After Hamlet," but changed his mind. "Let them guess for themselves," was his sensible conclusion. Kullak's program has a conventional ring. It is the lament for the beloved one, the lost Lenore, with the consolation of religion thrown in. The "bell tones" of the plain chant bring to my mind little of the consoling, although the piece ends in the major. A complete and tiny tone poem, Rubinstein made much of it. In the fourth bar and for three bars there is a held note F. I heard the Russian *virtuoso*, by some miraculous means, keep this tone prolonged. The *tempo* is abnormally slow, and the tone is not in a position where the sustaining pedal could sensibly help it. Yet under Rubinstein's fingers it swelled and diminished, and went singing into D, as if the instrument were an organ. I suspect the inaudible changing of fingers on the note. It was masterfully done.

The next nocturne, op. 27, No. 1, brings us before a masterpiece. With the possible exception of the C minor Nocturne, this one in the sombre key of C sharp minor is the great essay in the form. Kleczynski finds it "a description of a calm night at Venice, where, after a scene of murder, the sea closes over a corpse and continues to serve as a mirror to the moonlight." This is melodramatic. Willeby analyzes it at length with the scholarly fervor of an English organist. He finds the accompaniment is "mostly on a double pedal," and remarks that "higher art than this one could not have if simplicity of means be a factor of high art." The wide-meshed figure of the left hand supports a morbid, persistent melody that grates on the nerves. From the *piu mosso* the agitation increases, and here let me call to your notice the Beethoven-ish quality of these bars, which continue until the change of signature. There is a surprising climax followed by sunshine and favor in the D flat part, then after mounting dissonances a bold succession of octaves returns to the feverish plaint of the opening. Kullak speaks of a resemblance to Meyerbeer's song, "Le Moine." The composition reaches exalted states. The psychological tension is so great at times as to border on a pathological condition. There is unhealthy power in this nocturne, which is seldom interpreted with sinister subtlety. Mr. Henry T. Finck rightfully thinks that it "embodies a greater variety of emotion and more genuine dra-

matic spirit on four pages than many operas on four hundred."

The companion picture in D flat, op. 27, No. 2, has, as Karasowski says, "a profusion of delicate fioriture." It really contains but one subject, and is a song of the sweet summer of two souls, for there is obvious meaning in the duality of voices. Often heard in the concert room, this nocturne gives us a surfeit of sixths and thirds of elaborate ornamentation and monotone of mood. Yet it is a lovely, exploring melody, and harmonically most interesting. A curious marking, and usually overlooked by pianists, is the *crescendo* and *con forza* of the cadenza. This is obviously erroneous. The theme, which occurs three times, should first be *piano*, then *pianissimo*, and lastly *forte*. This opus is dedicated to the Comtesse D'Appony.

The best part of the next nocturne—B major, op. 32, No. 1, dedicated to Madame de Billing—is the *coda*. It is in the minor and is like the drum-beat of tragedy. The entire ending, a stormy recitative, is in stern contrast to the dreamy beginning. Kullak, in the first bar of the last line uses a G; Fontana, F sharp, and Klindworth the same as Kullak. The nocturne that follows in A flat is a reversion to the Field type, the opening recalling that master's B flat Nocturne. The F minor section of Chopin's broadens out to dramatic reaches, but as an entirety this opus is a little tiresome. Nor do I admire inordinately the Nocturne in G minor, op. 37, No. 1. It has a whimpering tone, and the choral is not noteworthy. This particular part, so Chopin's pupil Gutmann declared, is taken too slow, the composer forgetting to mark the increased *tempo*. But the Nocturne in G, op. 37, No. 2, is charming. Painted with Chopin's most ethereal brush, without the cloying splendors of the one in D flat, the double sixths, fourths and thirds are magically euphonious. The second subject, I agree with Karasowski, is the most beautiful melody Chopin ever wrote. It is in true barcarolle vein. Most subtle are the shifting harmonic hues. Pianists take the first part too fast, the second too slow, transforming this poetic composition into an *etude*. As Schumann wrote of this opus:

"The two nocturnes differ from his earlier ones chiefly through greater simplicity of decoration and more quiet grace. We know Chopin's fondness in general for spangles, gold trinkets and pearls. He has already changed and grown older; decoration he still loves, but it is of a more judicious kind, behind which the nobility of the poetry shimmers through with all the more loveliness: indeed, taste, the finest, must be granted him."

Both numbers of this opus are without dedication. They are the offspring of the trip to Majorca. Niecks, writing of the G major Nocturne, adjures us "not to tarry too long in the treacherous atmosphere of this Capua—it bewitches and unmans." Kleczynski calls the one in G minor "homesickness," while the celebrated Nocturne in C minor "is the tale of a still greater grief told in an agitated *recitativo*; celestial harps"—ah, I hear the squeak of the old romantic machinery—"come to bring one ray of hope, which is powerless in its endeavor to calm the wounded soul, which \* \* \* sends forth to heaven a cry of deepest anguish." It doubtless has its despairing movement, this same Nocturne in C minor, op. 48, No. 1, but Karasowski is nearer right when he calls it "broad and most imposing with its powerful intermediate movement, a thorough departure from the nocturne style." Willeby finds it "sickly and labored," and even Niecks does not think it should occupy a foremost place among its companions. The ineluctable fact remains that this is the noblest nocturne of them all. It is the biggest in conception and seems a miniature music drama. It requires the grand manner to adequately read it, and the *doppio movimento* is exciting to a dramatic degree. I fully agree with Kullak that to adhere too strictly to the marking of this section

\* "From the Tone World," Louis Ehlerth, translated by Helen D. Tretbar.

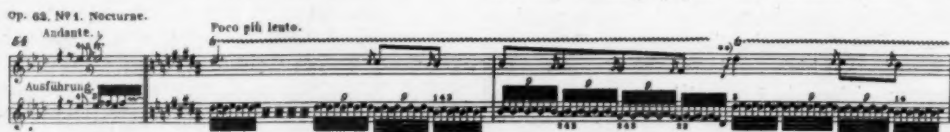
produces the effect of an "inartistic precipitation" and robs the movement of clarity. Kleczynski calls the work "The Contrition of a Sinner" and devotes several pages to its elucidation. De Lenz chats most entertainingly with Tausig about it. Indeed, an imposing march of splendor is the second subject in C. A fitting pendant is this work to the C sharp minor Nocturne. Both have the heroic quality, both are free from mawkishness and are of the greater Chopin, the Chopin of the mode masculine.

Niecks makes a pertinent suggestion: "In playing these nocturnes—op. 48—there occurred to me a remark of Schumann's, when he reviewed some nocturnes by Count Więhorski. He said that the quick middle movements which Chopin frequently introduced into his nocturnes are often weaker than his first conceptions; meaning the first portions of his nocturnes. Now, although the middle part in the present instances are, on the contrary, slower movements, yet the judgment holds good; at least with respect to the first nocturne, the middle part of which has nothing to recommend it but a full, sonorous instrumentation, if I may use this word in speaking of one instrument. The middle part of the second—D flat, *molto più lento*—however, is much finer; in it we meet again, as we did in some other nocturnes, with soothing, simple chord progressions. When Gutmann studied the C sharp minor Nocturne with Chopin, the master told him that the middle section—the *molto più lento* in D flat major—should be played as a recitative. A tyrant commands—the first two chords—he said, "and the other asks for mercy."

Of course Niecks means the F sharp minor, not the C sharp minor Nocturne, op. 48, No. 2, dedicated—with the C minor—to Mlle. L. Duperré.

Op. 55, two nocturnes in F minor and E flat major, need not detain us long. The first is familiar. Kleczynski devotes a page or more to its execution. He seeks to vary the return of the chief subject with *nuances*—as would an artistic singer the couplets of a classic song. There are "cries of despair" in it, but at last a "feeling of hope." Kulak writes of the last measures: "Thank God—the goal is reached!" It is the relief of a major key after prolonged wanderings in the minor. It is a nice nocturne, neat in its sorrow, yet not epoch making. The one following has "the impression of an improvisation." It has also the merit of being seldom heard. Joseffy is the only artist I know who has played it in public. These two nocturnes are dedicated to Mlle. J. W. Stirling.

Op. 62 brings us to a pair in B major and E major inscribed to Madame de Konneritz. The first—the Tuberose Nocturne—is faint with a sick, rich odor. The climbing trellis of notes, that so unexpectedly lead to the tonic, is charming. The chief tune has charm, a fruity charm. The whole nocturne is richly ornamented, its harmonies dense, the entire surface overrun with wild ornamentation and a profusion of trills. The piece—the third of its sort in the key of B—is not easy. Mertke gives the following explication of the famous chain trills:



<sup>\*)</sup> Die kleine Note a. a (nach den Originalausgaben Leipzig u. London) gelten als Andeutung für den Anfang des Trillers mit Hauptton.  
<sup>\*\*)</sup> 1. Note Nachschlag. 2. Note Trilleranfang.

Although this nocturne is luxuriant in style, it deserves warmer praise than is accorded it. Irregular as its outline is, its troubled lyricism is ap-

pealing, is melting, and the A flat portion, with its hesitating, timid accents, has great power of attraction. The E major Nocturne has a bardic ring. Its song is almost declamatory and not at all sentimental—unless so distorted—as Niecks would have us imagine. The intermediate portion is wavering and passionate, like the middle of the F sharp major Nocturne. It shows no decrease in creative vigor or lyrical fancy. The Klindworth version differs from the original, as an examination of the following examples will show, the upper being Chopin's:



The posthumous nocturne in E minor, composed in 1827, is weak and uninteresting. Moreover, it contains some very un-Chopin-like modulations. The recently discovered nocturne in C sharp minor is hardly a treasure trove. It is vague and reminiscent. The following note was issued by the London publishers, Ascherberg & Co.:

"The first question suggested by the announcement of a new posthumous composition of Chopin's will be, 'What proof is there of its authenticity?' To musicians and amateurs who cannot recognize the beautiful Nocturne in C sharp minor as indeed the work of Chopin, it may in the first place be pointed out that the original manuscript (of which a facsimile is given on the title page) is in Chopin's well-known handwriting, and, secondly, that the composition, which is strikingly characteristic, was at once accepted as the work of Chopin by the distinguished composer and pianist Balakireff, who played it for the first time in public at the 'Chopin Commemoration Concert,' held in the autumn of last year at Zelazowa Wola, and afterward at Warsaw. This nocturne was addressed by Chopin to his sister Louise, at Warsaw, in a letter from Paris, and was written soon after the production of the two lovely piano concertos, when Chopin was still a very young man. It contains a quotation from his most admired Concerto in F minor, and a brief reference to the charming song known as the 'Maiden's Wish,' two of his sister's favorite melodies. The manuscript of the nocturne was supposed to have been destroyed in the sacking of the Zamojski Palace, at Warsaw, toward the end of the insurrection of 1863, but it was discovered quite recently among papers of various kinds in the

uscripts of Chopin's, one of them being this nocturne. A letter from Mr. Polinski on the subject of this nocturne is in the possession of Miss Janotha."

The Berceuse, op. 57, published June, 1845, and dedicated to Mlle. Elise Gavard, is the very sophistication of the art of musical ornamentation. It is built on a tonic and dominant bass—the triad of the tonic and the chord of the dominant seventh. A rocking theme is set over this *basso ostinato* and the most enchanting effects produced. The rhythm never alters in the bass, and against the background, the monotone of a dark, gray sky, the composer arranges an astonishing variety of fireworks, some florid, some very subdued, and all delicate in tracery and design. Modulations from pigeon egg blues to Nile green, most misty and subtle modulations, dissolve before one's eyes. For a moment the sky is peppered with tiny stars in doubles, each independent in tinting. Within a small segment of the chromatic bow Chopin has imprisoned new, strangely dissonant colors. It is a miracle, and after the drawn-out chord of the dominant seventh and the rain of silvery fire ceases one realizes that the whole piece is a delicious illusion. It is but an ululation of the key of D flat, the apotheosis of pyrotechnical colorature.

Niecks quotes Alexandre Dumas fils, who calls the Berceuse "muted music," but introduces a Turkish bath comparison, which smashes the sentiment of the popular cradle song. Mertke shows the original and Klindworth's reading of a certain part of the Berceuse, adding a foot-note to the examples:



<sup>\*)</sup> Das tr (flat) der Originalen (Scholtz tr natural-flat) zeigt, dass Ch. den Triller mit Gannton und nach Mikuli den Trilleranfang mit Hauptton wollte.

The Barcarolle, op. 60—published September, 1846—is another highly elaborated work. Niecks must be quoted here: "One day Tausig, the great piano virtuoso, promised W. Von Lenz to play him Chopin's Barcarolle, adding, 'That is a performance which must not be undertaken before more than two persons. I shall play you my own self. I love the piece, but take it rarely.' Lenz got the music, but it did not please him—it seemed to him a long movement in the nocturne style, a Babel of figuration on a lightly laid foundation. But he found that he had made a mistake, and, after hearing it played by Tausig, confessed that the virtuoso had infused into the 'nine pages of enervating music, of one and the same long-breathed rhythm, so much interest, so much motion, so much action,' that he regretted the long piece was not longer."

Tausig's conception of the barcarolle was this: "There are two persons concerned in the affair; it is a love scene in a *discrete* gondola; let us say this *mise-en-scène* is the symbol of a lover's meeting generally."

This is expressed in thirds and sixths; the dualism of two notes—persons—is maintained throughout; all is two-voiced, two-souled. In this modulation here in C sharp major—superscribed *dolce sfogato*—there are kiss and embrace! This is evident! When, after three bars of introduction, the theme, "lightly rocking in the bass solo, enters in the fourth, this theme is nevertheless made use of throughout the whole fabric only as an accompaniment, and on this the *cantilena* in two parts is laid: we have thus a continuous, tender dialogue."

The Barcarolle is a nocturne painted on a larger

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The fifteenth scholastic year begins Sept. 5 and ends May 1. Annual entrance examinations—  
**Singing**—September 18, from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.  
**Piano and Organ**—September 19, 10 A. M. to 12 M. and 2 to 5 P. M.  
**Violin, Viola, 'Cello, Contrabass, Harp and All Other Orchestral Instruments**—  
September 20, 10 A. M. to 12 M. and 2 to 4 P. M.  
**Composition**—September 21, 10 A. M. to 12 M.  
**Children's Day**—September 23, Piano and Violin—9 A. M. to 12 M.



canvas, with larger brushes. It has Italian color in spots—Schumann said that, melodically, Chopin sometimes "leans over Germany into Italy"—and is a masterly one in sentiment, pulsating with amorosness. To me it sounds like a lament for the splendors, now vanished, of Venice the Queen. In bars 8, 9, and 10, counting backward, Louis Ehlert finds obscurities in the middle voices. The Barcarolle is dedicated to the Baronne de Stockhausen.

The nocturnes—including the Berceuse and Barcarolle—should seldom be played in public and not the public of a large hall. Something of Chopin's delicate, tender warmth and spiritual voice is lost in the larger spaces of our concert halls. In a small auditorium, and from the fingers of a sympathetic pianist, must the nocturnes be heard. Then their intimate, night side may be revealed. They are essentially for the twilight, for the inclosures of home, where their still, mysterious tones become eloquent and disclose the poetry and pain of their creator.

### CONCERNING THE LATE ROBERT G. INGERSOLL.

THE following circular has been received by THE MUSICAL COURIER:

To the Press:

The Ingersoll Monument Association has prepared and we inclose herein an appeal to the public for assistance in the erection of a monument at Peoria, Ill., in memory of the late Col. Robert G. Ingersoll. It is the desire of the press committee that this appeal to the public should be published simultaneously as a special dispatch from Peoria, Ill.; and a copy has also been sent to the leading publications of the country, with request that they assist the Monument Association by publishing. It is suggested that simultaneous publication be made on September 9, or as near that date as may be possible. It is believed by the association that the press of the United States will be glad to do this much for the memory of Colonel Ingersoll, who during his life, under all circumstances, treated the representatives of the press with the utmost cordiality and courtesy. May we ask that you will assist us, and publish in your paper as suggested?

Very truly yours,

GEORGE W. CURTISS,  
JULIUS S. STARR,  
DAN R. SHEEN,  
HIRAM BROWN,  
S. A. HARPER,  
Press Committee.

The Ingersoll Monument Association has been organized for a worthy and just purpose.

Ingersoll as a scholar and as an orator must command the respect of all Americans—typical as he is—and it is befitting for them now publicly to express this respect.

THE MUSICAL COURIER feels a peculiar interest in the matter, for Ingersoll was at once a devotee of music and to this paper, entertaining pertinent and original views on the former, and regarding the latter as an established authority. We personally have lost a friend to the cause of art and an old, valued subscriber. By all means, erect to his memory a fitting monument, and write on the tablet a simple story of his life.

### Emil F. Hofmann.

EMIL F. HOFMANN, a young American baritone of the Royal Opera in Altenberg, Saxony, is scoring exceptional success in Europe, both in concert and oratorio. The press speak of him in high praise, and rank him among the foremost vocal artists. His singing in "The Creation," "Elijah," "Messiah," &c., has called forth universal admiration.

It was Dr. Carl Dufft, of New York, who discovered the fine quality of Dr. Hofmann's voice, while the doctor was fulfilling an engagement in Newark. After a course of study with the above mentioned artist Hofmann went to Leipsic, and continued his efforts in the direction of grand



EMIL F. HOFMANN.

opera, under Albert Goldberg, of the Leipsic Opera House.

After a successful appearance in Altenberg on January 20, 1898, as the Herald in Wagner's "Lohengrin," he was engaged at once to sing leading baritone parts. It is due to his big range that lyric as well as dramatic parts are equally suited to him. He is already booked to sing at the New York Liederkreis, under Dr. Klengel, the Eintracht, of Newark, and other important concerts. It is not yet settled who will manage this promising young artist in the United States, but his appearance can be looked forward to with much pleasure to music lovers, as well as commanding the attention of singers, both big and little. We reproduce with pleasure the following press notices:

Herrn Opernsänger Emil F. Hofmann sang Wolfram's Aria from "Tannhäuser" and followed with six classical Lieder with piano accompaniment. Mr. Hofmann's voice is rich and powerful—a genuine baritone—thoroughly well trained, disclosing an effective *ff.* as well as a mellow piano. His enunciation is clear. In his singing of Schubert's "Doppelgänger" and Brahms' "Feldensamkeit" he evinced moments of deep and emotional powers. His great range enables him to deliver lyric as well as dramatic songs with equally artistic effect. The applause seemed never-ending.—*Glauchau Zeitung.*

Herrn Hofmannsänger Emil F. Hofmann had been secured by our esteemed capellmeister as soloist. Herr Hofmann sang the "Sänger Krieg" aria from "Tannhäuser"; "Der Doppelgänger," Schubert; "Feldensamkeit," Brahms, and "Geküst," by Hofmann. The singer at once won the sympathy of the audience with his soft, rich baritone. There is no doubt that Mr. Hofmann promises to become one of the most eminent "Lieder singers," and he can safely

afford to appear with a Kraus and Wöllner. His voice has a faultless ring, in connection with a delightfully clear enunciation. There is a sincerity in this style which is as rare as it is delightful. In the Wolfram Aria from "Tannhäuser" Mr. Hofmann had a fine opportunity to display his pleasing delivery and masterly schooling, which never in the *ff.* or *ff.* passages lost its carrying quality. His powerful voice gained with every song, so pleasing his audience that three encores were demanded. The enthusiastic applause accompanied by a laurel wreath were tokens of the young singer's complete success.—*Zeitung Anzeiger.*

At the well-known German Spa, Bad Elster, Mr. Hofmann appeared with the Royal Orchestra, under Woldert's direction, with signal success. He sang "Caeren Lied," from Lortzing's opera, "Czar und Zimmermann," with orchestral accompaniment; "Abendstern," from Wagner's "Tannhäuser," and four songs. His style is declamatory, but not like Franz Wüllner, in that Hofmann has big voice material and broad musical conception, which Wüllner has not, as his voice is too small. Hofmann responded to three encores, and if he should decide to sing again in Bad Elster he can rest assured of receiving a warm welcome.—*Vogtländische Anzeiger.*

### Gulick in Vermont.

Earl Gulick, the boy soprano, pupil of Francis Fischer Powers, appeared recently in a recital at Rutland, Vt., when a local paper paid him this tribute:

Master Earl Gulick was easily the favorite of the evening, not only on account of his wonderful singing, but because of his charming personality and the ease with which he carried his honors. His voice is a pure soprano, clear and bell-like, especially on the high notes, which he takes with no apparent effort. He sings without a particle of affectation and his manner is so naive and childlike that he captivated his audience completely. His rendition of Fauré's "Sancta Maria," with cello, piano and organ accompaniment, was exquisite, and he struck the B flat in alt with perfect ease and accuracy. Taking into consideration the youthfulness of the artist, he is absolutely faultless. He was recalled again and again, but responded to only one encore.

### Louis V. Saar.

Louis V. Saar, having enjoyed a two months' vacation at Far Rockaway, has returned to New York with his family and resumed his professional work. He is now comfortably settled in his new studio in Steinway Hall. Mr. Saar has issued a neat circular, which contains all necessary information touching his classes in ensemble playing and harmony, counterpoint, composition and sight reading. He expects a busy season and has entered upon his work with enthusiasm.

### Walter John Hall.

Walter John Hall has returned from his summer vacation, spent on the Massachusetts coast, and will reopen his studio in Carnegie Hall September 20. One of his pupils, Miss Anna Christensen, has just been engaged for a ten weeks' tour with Conterno's Band as soprano soloist. Mr. Hall will start with a full class of pupils, as his time has been practically all engaged by those who studied with him last season.

### Tom Karl Returns.

Tom Karl has returned to his studio in Carnegie Hall, and will resume teaching October 1. Besides teaching his private pupils, he will be the director of the operatic department of the Academy of Dramatic Arts and of the Empire Theatre Dramatic School. Mr. Karl will have a busy season.

### Frances Saville.

Frances Saville, the prima donna of the Imperial Opera of Vienna, will arrive in New York about December 10. Manager Thrane booked her in Cleveland yesterday for an early date in January.

Willis E. Bacheller, after enjoying an eight weeks' vacation in Maine, has returned to New York and resumed his professional work. His address is No. 247 West Sixty-ninth street. Mr. Bacheller expects that this season will be the busiest one he has ever had.

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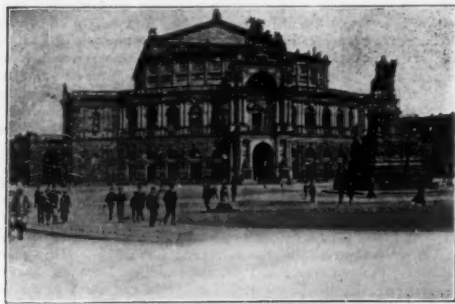
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C. A. BYRNE, AND THE EXTRAVAGANZAS OF DAVID HENDERSON AND E. E. RICE.



DRESDEN AS A SCHOOLROOM.

FRAULEIN HANSEN AND THE MARCHESI SCHOOL OF SINGING IN DRESDEN.

## II.

UNACQUAINTED as I was in Dresden a few months ago, I only lately learned in a most agreeable manner of a very earnest and devoted artist here who is a pupil of Madame Marchesi, and who, though only lately settled in Dresden after ten years of active and successful work in St. Petersburg, has in the short space of two years' time already made herself a very wide circle of friends and as useful a sphere of work, being the only representative here of the Marchesi school, pure and simple. Fräulein Hansen invited me a few days ago to a soirée of her pupils, and I went in company with a bright American lady from Tennessee, Mrs. Margaret Chapman Eldridge, who possesses a rich, sweet voice and a larger share than usual of temperament. As I afterward learned, this soirée was especially given in my honor, and I was rather surprised into playing afterward for the company. In this hour's acquaintance I found Fräulein Hansen surrounded by admiring friends and acquaintances, among whom were a goodly number of English and Americans who are studying with her. Most of her clientèle are away now on their summer flitting, still those who are yet with her are very good specimens of carefully trained pupils. One I noted especially was a phenomenal result of painstaking work. A voice sweet and sympathetic, and now musical, but, I understand, that at the outstart this pupil had absolutely no ear. Fräulein Hansen's skill as a teacher could not wish for better demonstration. An interesting coincidence is that Fräulein Hansen studied first with Ronconi, of St. Petersburg, who was Marchesi's early teacher. This method numbers so many of the first singers of the day among its followers that any description of its excellences as differentiation from other methods would be a work of supererogation on my part. Suffice it to say that Fräulein Hansen's pupils give evidence of well-placed registers, of a well-subdued tongue, a clear, pure, free enunciation of tone and an artistic execution. In the different languages she gives much attention to elegance of diction and clearness of enunciation. What Fräulein Hansen has done with some of the material she has had is nothing short of a marvel.

Some of Fräulein Hansen's letters show that she is on

terms of friendship with Madame Marchesi that would intimate real affection and high appreciation of her gifts. Below is an extract of some of her notices in Paris, where she, with Melba and Frances Saville, was studying with Marchesi.

First in a letter to the *Leipsic Signale* Marchesi mentions Fräulein Hansen as "first among the young art novices" who, on the occasion of a pupils' matinee, "distinguished themselves" in Paris December 30, 1886.

Following is a notice from the same paper:

"In Paris Madame Marchesi gave a pupils' matinee, in which the young vocally gifted singers Fräuleins Hansen, Horwitz and Melba especially distinguished themselves."

In the French papers Fräulein Hansen is mentioned sometimes before Melba: "Parmi les élèves de l'éminent professeur (Marchesi) nous avons remarqué Mlle. Hansen qui a dit un air de 'Cinq Mars' avec une belle voix de mezzo soprano et un style parfait."

Another paper says: "Signalons également—Mlle. Julie



Photo by Pasetti, St. Petersburg, Russia.

JULIA HANSEN, DRESDEN.

Hansen qui a dit un air de 'Cinq Mars' de M. Gounod avec une voix superbe et un sentiment remarquable."

Of her later success in St. Petersburg as a teacher of this celebrated method the *Leipsic Signale* says: "We hear from St. Petersburg that Fräulein Hansen, a pupil of the famous Marchesi, whose method she has made entirely her own, and which she knows how to handle in the most authoritative manner and with the greatest success, has lately given a concert before a large and artistic public, introducing over twenty of her pupils, who in the solos as well as in the chorus numbers earned the most deserved applause, and occasioned several calls of their teacher before the audience. The strength of this talented teacher of singing lies in the careful conserving of the voice as well as in its all-sided cultivation. She is as familiar with the German Lieder as with the aria of the Italian opera seria, the French chanson and old church music. The names of Rossini, Gounod, Luzzi, Glinka, Bellini, Tschaiakowsky, Rubinstein,

Weber, Schumann, Mascagni, Capri, Tosti, Brahms, Godard, &c., show the versatility of the material which Fräulein Hansen can command in her pupils. Some of these created a furor, and were called upon for many encores. One of them, Fräulein Dolomon, lately gave a successful concert in the interior of Russia, and another, Fräulein Rosa, gained a most friendly reception from the Berlin critics."

\* \* \*

Fräulein Hansen was later on engaged as a teacher in the St. Petersburg Music School, where she stayed as long as her health and the great demands upon her time permitted. The St. Petersburg papers are full of her praise and success as a teacher there, and of these notices of her scholars' concerts I will just quote one more from a French paper:

"Parmi les concerts qui ont lieu cette semaine à Saint Pétersbourg, je crois devoir une mention toute particulière celui qu'a donné avec le concours de ses élèves Mlle. Julie Hansen. Elève, elle mène de Mme. Marchesi, Mlle. Hansen nous a montré qu'elle sait fort bien appliquer l'excellente méthode de son célèbre professeur de chant et plusieurs des jeunes personnes qu'elle nous a fait entendre, surtout, Mlles. Meyer Dolomanow et Gervais ont recueilli des applaudissements tout à fait mérités."

Finding the climate too severe in Russia, Fräulein Hansen was persuaded by friends, after a short visit in Dresden, to install herself here as a teacher, and within two years has been able to produce some pupils who have sung here in concert with particular success. I quote some notices from the Dresden papers:

From the *Dresden Kunst-Nachrichten*: "On January 28 the first pupils' soirée took place in the studio of Fräulein Hansen, pupil of Marchesi, who since October, 1896, has taken up her residence in Dresden, being obliged to leave St. Petersburg, on account of the harsh climate, after ten years there of successful work. The performances of the pupils, of whom in the first line Paula Roese and Hildegard Osterloh, further, Miss Smith and Miss Gunsaulus, are to be especially mentioned, gave good evidence of this excellent method, as also the earnest efforts and care of this highly appreciated teacher.

"We hope and wish that a large field of work will open to her, as the earnest, sound school deserves."

From the *Leipsic Signale*: "The teacher of singing, Julia Hansen, of Dresden, lately gave a pupils' concert, which proved a most enjoyable event and especially a most advantageous testimony to Fräulein Hansen's method (Marchesi school)."

Notices from the *Dresden Guide* (English) and the *Dresden Journal* praise alike these pupils' performances, many of whom did creditable work after only a year's instruction.

I quote in full another notice from a Dresden paper, full of warm recognition:

"With greatest interest, we visited the pupils' concert of Fräulein Julia Hansen, which shows the result of the genuine Marchesi school taught by a skillful, experienced, and in her fatherland warmly recognized teacher of singing and mistress of her art. In fact, we can unite in the praise of our colleagues in the far East perfectly. For what we heard were the brilliant results of a most excellently well taught, good vocal school. It is doubly to be recognized that this collective success of all her pupils is due to no phenomenal

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voice or talent, only modest material, which, with the greatest pains and patience, has been cultivated and strengthened."

I will merely add to this recital of Fräulein Hansen's virtues, that she has a personal charm of manner, an attractive personality and a knowledge of many languages, which enables her to converse with ease with all nationalities of prominence, all of which, with her vocal skill, should most heartily commend her as a teacher of first rank.

E. POTTER FRISSELL.

### Tributes to the Late Oscar Raif.

THE following was received from Ida Simons, the well-known pianist, who was a pupil of Professor Raif, who died in Europe a few weeks ago:

An article by Dr. Leopold Schmidt, which appeared in the *Berliner Tageblatt* of February 10, 1899, gives evidence of such valuable and close observation on the pianistic development of the present day that it has been copied into many prominent musical papers of Germany and England.

After mentioning most of the pianists who have appeared in Berlin this past winter, he goes on to ask: "How does pianistic art now stand, and with what right does it usurp so large a place in the concert program?"

"Technical development has undoubtedly made erroneous strides within our time. The younger generation has on an average attained a far greater technical proficiency than the elder, and no one can now venture into publicity without considerable powers of execution. Whether, however, the pleasure derived from the piano has increased or our actual enjoyment of it grown is another question, and there are many who answer it with a decided negative. The reason that pianism when developed specially on the side of brilliancy and power does not give unalloyed pleasure is not necessarily attributable to the pianist; it may be ascribed to the nature of the instrument. Not long ago I was talking to a thoughtful and inspiring man \* \* \* who asserts that the inadequacy which undoubtedly appears in the concert room is to be attributed chiefly to the faulty construction of the piano; that the piano as we know it is in reality an unmusical instrument; that many methods may be employed to modify this fact, but that the future alone can prove whether it is possible to make the tone of the piano more equal throughout to eliminate its unlovely, aggressive quality in the forte and make it more adaptable to the human voice. \* \* \* After referring to a recent piano recital Dr. Schmidt returns to the former subject.

"I missed, however, that which has always appeared to me to be of the first importance and the greatest beauty, viz., that 'singing' which results from a particular manner of touching the keys and of binding or connecting one note of the melody to the next. Rubinstein possessed this quality in a high degree, and among living masters Oscar Raif and Alfred Grünfeld are pre-eminent. Most modern pianists accentuate unduly single notes in a melody, and this may be the result of aiming at strength of tone, but the executant can have no idea how disagreeably it strikes a sensitive ear."

August Manns, the English conductor, in referring to the performance of an English pupil of Oscar Raif in the Crystal Palace last June said:

"Each tone was a new proof to me of what an artist 'by the grace of God' is Professor Raif, and one who possesses the rare ability of instilling into his pupils his own art ideals."

Bertha Visanska, the pianist, and Daniel Visanska, the violinist, have returned to Berlin to continue their studies for another year.



### Max Pauer.

The pianist Max Pauer has received from the Grand Duke of Hesse the cross of the first class of the Order of Merit.

### Frankfort.

A new city theatre is to be erected in Frankfort at a cost of 2,000,000 marks. It will be completed in three years and will have 1,150 seats.

### Joan of Arc.

The festival of the Maid of Orleans was celebrated with great pomp at Belois, and an oratorio, "Jeanne d'Arc," by Arthur Coquard, was executed by 400 singers.

### Geneva.

Mme. Brambilla Ponchielli, the widow of the composer Ponchielli, and once a celebrated singer, has been appointed teacher at the Conservatory of Geneva.

### Cologne Conservatory.

The report of the Cologne Conservatory for the school year 1898-9 shows a steady increase. The number of pupils were, male, 216; female, 263; total, 479. The number of teachers is forty.

### Weingartner.

Felix Weingartner has completed during the summer a new symphony of four movements, in E flat major, and a new string quartet. The latter will be performed in Germany by the Halir Quartet.

### Würzburg Royal Music School.

The report of the Royal Music School of Würzburg for the scholastic year of 1898-9 shows a list of 115 female and 110 male pupils. Among the former are two American women, while among the latter are four Americans.

### Yvonne de Treville in London.

As successful a début as has been made in London for some time was that of Miss de Treville, who appeared on the Wagner night the first week of the Promenade Concerts at Queen's Hall, singing Elizabeth's "Greeting." The spontaneity of the applause at the end was the best indication that she had made an exceptional success, and, after repeated recalls, she returned to sing the entire selection again. This is somewhat unusual, but the singer seemed buoyed up with the appreciation shown her, and the aria was on its repetition if anything more effectively

sung. Her success led to Mr. Newman's re-engaging her for the following Wednesday night. She was also offered other engagements, but as she will sail for America to-morrow to fulfill her engagements with the Castle Square Opera Company in New York, she was forced to decline them.

### Prague.

The Czech Theatre in Prague will produce next season a Smetana cyclus, in which all his works will be produced in chronological order.—At the German theatre a new opera, "Renata," by Adolph Müller, will be presented.

### A New Basso.

Herr Oberflötter, who has previously been a capellmeister in Russia, made a début at the Court Theatre of Munich as Sarastro in the "Magic Flute." He possesses a sonorous bass voice of considerable compass, and was applauded loudly.

### Vienna.

The Court Opera Theatre at Vienna celebrated the 150th anniversary of Goethe's birth on August 27 by a performance of Mozart's "Magic Flute," the work which so intensely interested Goethe. As an introduction to the opera Beethoven's "Egmont" overture was given.

### Liszt Letters.

Two volumes of letters of eminent contemporaries of Franz Liszt have just been published by Breitkopf & Härtel. Many letters of distinguished personages still living are yet unpublished. It is to be regretted that letters before 1848 and after 1861 are rare in this and other collections.

### History of Music.

An international congress for the history of music will be held in Paris in the year 1900, as a department of the general congress for the comparative historical sciences. The honorary president is Camille Saint-Saëns; the president, Bourgault Ducoudray; vice-president, Julien Thiersot, and secretary, Romain Roland.

### Breitkopf & Härtel.

A splendid de luxe edition of Wagner's "Tristan and Isolde" will be published by subscription by Breitkopf & Härtel. It will contain extraordinarily clear illustrations, symbolic borders, by Franz Stassen, which he describes as not mere illustrations, but "pictorial reproductions of the contents of each scene, and an incorporation of the leit motifs." Only 100 copies will be issued, at the price of 10 marks.

### From the "Berlin Tageblatt."

THE MUSICAL COURIER, a leading New York music paper, celebrated the issue of its 1,000th number by a series of festival editions, of which the third is now before us, and, with its predecessors, gives an interesting history of music and a review of musical life in the United States. The make-up corresponds to the high position of THE MUSICAL COURIER. This paper labors to nationalize music in America, to gain for it a domestic, home-like character. The progress of music goes hand in hand, both in breadth and depth with the great development of culture, and how great this development is can be seen from the fact that America is becoming more and more an exporting country, even for musicians, as can be proved every day in the concert halls and theatres of Berlin.—Berlin Tageblatt, July 15.

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**Alexander Petschnikoff.**

ANYONE who had accidentally been present at the Bechstein Hall, Berlin, October 11, 1895, would have been a witness of the surprising rise of a name out of nothing. On that day a young violinist, "unknown in the widest circles" (as was wittily said), gave his first concert.

A slender, delicate youth stepped to the platform; his waving hair, his artistic manner promised something ex-

traordinary. He bowed quietly but modestly. Scarcely had he moved his bow when a kindling spark ran through the audience, which increased to a real flame of enthusiasm as the artist ended. After the storm of applause had died away, everyone left the house with the feeling of having stood godfather at the fire baptism of a genius. A new great artist had been once for all "made," as they say in artist jargon.

Petschnikoff was born in the Government of Orel on

January 8, 1873, at Jelez. If in his playing, together with—we might say in spite of—perfect technic, we must admire the deep feeling, the pure naïveté, springing from the heart of the genuine artistic soul, the reason perhaps is that Petschnikoff is a son of the people, of that deeply musical and poetically dreaming Russian people. His grandfather was a peasant plowman, his father a simple soldier.

The first musical impression experienced by Petschnikoff as a child is noteworthy and droll enough. The power of

chestra, Solotareenko, accidentally heard the little violinist and procured his admission into the Imperial Conservatory, where the famous violinist Hrjimalim at once recognized the extraordinary gifts of the boy, and with love and intelligence undertook his education.

Although the city of Moscow gave him a position and also a little money for his support, the little conservatory pupil, who had to contribute to the expenses of his family, was compelled to give lessons, although he was hardly tall enough to see the music desk. The ten year old lad instructed bearded men as well as companions of his own age, with whom, as he now confesses, when pupils and teachers were out of sight, he preferred to play leap frog rather than the fiddle.

After he had left the conservatory with the first prize and the golden medal, he went to Paris, on the invitation of the well-known house of Pleyel, which promised him a year's support, and expressed the wish that he would seek to gain under a French teacher the Paris mark of the genuine article. Petschnikoff refused, partly because he was conscious of his own powers, partly because he would not repudiate Hrjimalim, so the promised allowance ceased. A time of distress, in which he was compelled to play in a theatre orchestra, was, fortunately, quickly passed. Concerts in Paris, in Bordeaux, Toulouse, Portiers and other cities made him known, and raised him above the cares of a livelihood.

His fortunate star, however, first rose when, by the intervention of an art-loving lady, the Princess Urusoff, some true friends of art bestowed on him the famous Stradivarius that had been in possession of the great violinist, Laub. Duke George of Meiningen contributed a considerable sum for this purpose, but the chief part in the task was that of the Russian General Malzoff, a brother of the Princess, with Count Scheremetieff, a well-known promoter of art in Russia, and Sergei von Dervis, himself a pianist far above dilettantism. These men by their action honored both art and themselves. To-day perhaps many a rich man might be found who would be glad, by lavish expenditure, to connect his own name with that of the celebrated artist, but it required great artistic intelligence, as well as confidence, to devote 12,000 roubles (25,000 marks) to an almost unknown person of whom the art world has still to judge.

The confidence was not betrayed. Berlin, on October 11, uttered its verdict, with a unanimity which had been seldom seen. The name of Petschnikoff is to-day ranked with that of the first and greatest masters of the violin, and the genuine, profoundly artistic character of the young Russian violinist is a guarantee to all who know him that his rare and chaste feeling will not be lost in the bustle of the great world that now surrounds him, but will still produce many noble flowers.

MAX GRUBE.



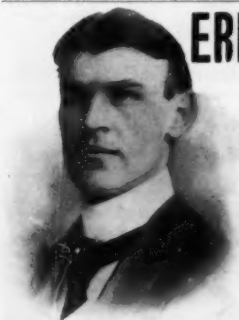
Photo by J. C. Schaarwächter, Berlin.

ALEXANDER PETSCHNIKOFF.

**Beresford.**

The distinguished basso Arthur Beresford will the coming season devote himself exclusively to oratorio and concert work. He has declined a most flattering offer to travel with a concert company, as his engagements in this line the past two seasons have forced him to refuse many important demands for his services from choral societies.

He is an artist who has steadily and surely sung his way into public favor. Endowed by nature with a phenomenal voice and a magnetism which is almost irresistible, he has the rare gift of knowing how to sing to his audience, which easily accounts for his remarkable success. The past two years he has made a record of over 200 concerts, and seldom has he failed to score the "double encore," which is the desideratum of every singer who hopes to be classed with the few who are, in the strictest sense of the term, real successes.

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## Clarence Eddy in Europe.

CLARENCE EDDY appeared in most of the cities of Europe when he was last abroad, and his success was unequivocal. His successes were chronicled in the columns of THE MUSICAL COURIER from time to time. Below are some recent European press notices Mr. Eddy received:

The organ virtuoso, Clarence Eddy, from Chicago, who gave a concert yesterday in the Philharmonic with the assistance of the Philharmonic Orchestra, is considered in America as one of the greatest artists of his instrument. This distinguished reputation he completely substantiated. He showed himself the possessor of a remarkably sure and thoroughly virtuoso technic upon the manuals and pedals, and proved also that he is perfectly at home in the art of registration.—Berlin Lokal Anzeiger.

BERLIN, April 16, 1898.

The concert of Clarence Eddy proved a pronounced success and quite a social as well as artistic event. Mr. Eddy displayed such a pedal technic as I have not yet heard in Berlin, and he roused the audience to repeated and very stormy outbreaks of applause, scoring at the close of the concert a fourfold hearty recall upon the platform.—Cablegram to THE NEW YORK MUSICAL COURIER.

The art of organ playing in America stands in high repute and receives the most careful attention. It was, therefore, most interesting to make the acquaintance of one of America's most distinguished representatives, and it can be said that Mr. Eddy did not disappoint the expectations which had been aroused. He understands how to bring out in a most effective manner all the resources of his most majestic instrument, and is evidently as great a musician as he is a virtuoso.—Boersen Courier.

The concert given by Clarence Eddy at the Palais du Trocadero on Thursday afternoon was an artistic success of the highest order. The numerous and fashionable audience, which included many well-known leaders of Parisian society and the most distinguished members of the English and American colonies, applauded, with an enthusiasm as obviously sincere as well deserved, the famous American organist for his fine performance of Bach's great fugue in G minor, a brilliant "Morceau de Concert" by Alexandre Guilmant and other works written for the king of instruments.—The Daily Messenger.

There was a fine reunion Thursday at the Trocadero for the annual concert of Clarence Eddy, the celebrated American organist. \* \* \* At times graceful and tender in the "Benediction Nuptiale," by Hollins, majestic in the fugue in G minor, by Bach, Mr. Eddy captivated his audience with the charm of the Romance in D flat, by Lemare, through an exquisitely musical sentiment, and an interpretation which has rarely found an equal.—L'Europe Artistique, May 28, 1899.

Clarence Eddy gave an electric organ recital at the Trocadero, and obtained a brilliant personal success in the G minor fugue of Bach.—Le Siecle, May 29, 1899.

The concert given yesterday at the Trocadero by Clarence Eddy was very brilliant, and the eminent organist obtained a well merited success.—L'Evenement, May 26, 1899.

The noted American organist, Clarence Eddy, gave a grand concert at the Trocadero on Thursday afternoon. He was enthusiastically applauded by a large and critical audience.—The American Register, May 27, 1899.

It is not an easy matter to fill the immense Salle of the Trocadero; but Clarence Eddy, who returns to Paris from a long tour in America, succeeded in drawing a very large audience on Thursday afternoon. Even the gallery was filled and many were in the tribunes. The program, embracing some twelve numbers, was excellent, and the seven devoted to Mr. Eddy gave this well-known organist, who now belongs quite as much to Paris as to his native land, ample scope to show his interpretation of the various composers whose

works he performed, his facile technic and his registration of the great organ. His selections were varied, and the applause he received not only when he finished a number, but each time he appeared, must have assured him of his popularity and success.—LONDON MUSICAL COURIER, June 1, 1899 (Paris correspondence).

The concert given yesterday at the Trocadero by Clarence Eddy, the celebrated organist, who will be the musical representative of the United States at the Exposition of 1900, was a remarkable success. The original and brilliant playing of this grand artist, his extremely subtle and varied gradations of tone shading were received with unanimous applause.—Le Journal d'Alsace, Strasbourg, June 4, 1899.

A full page is devoted to Mr. Eddy in this issue.

## Scherhey's Success.

Prof. M. I. Scherhey, who has been here now four years, came with the highest recommendation to the late William Steinway, who at once interested himself in his behalf. That this interest was justified is evident from the good work done here by the vocal teacher. It would take up too much space to give a complete list of those who have studied with him, so we print only the names of all the pupils who have been with him within the last two years:

Mrs. Lizzie Brookes, Miss Ella Wickmer, Mrs. Dora E. Phillips, Miss Jennie Frankmann, J. E. Kuskamp, Miss E. Leneberg, Miss L. Eisenstein, Miss R. Steinberg, Miss H. Steinberg, Miss A. Bergmann, Miss Stella Ahrens, Miss Rose Ahrens, Miss Meta Wehl, Miss Agnes Smith, L. Kushmann, N. Kushmann, Miss Emily Henimann, Miss Margarite Crawford, Miss Lizzie Stone, T. Prehn, T. Volkens, F. Cook, Miss L. Krauss, Miss J. Baker, Miss L. Stern, G. Walter, Miss M. Saville, Miss L. Ginoris, Miss E. McCormick, Miss M. Arcularius, Mrs. D. Beckhardt, Miss Ada Schultz, Miss Louise Pfafflin, Mrs. B. C. Scherley, Mrs. M. Bessie, Mrs. C. Petersen, Mrs. D. Powers, Mrs. E. Strasburger, Enet del Olle, Miss Marie Reichardt, N. Bronshton, Miss L. Fecheimer, Miss E. Jacobson, Miss M. Klingenberg, Miss Martha Weitengel, Mrs. Olga Bettauer, Miss C. Evans, Miss M. Reich, Miss M. Barry, Mrs. L. Scherhey, W. Xanten, Miss Helene Strusberg, Miss I. Fitzgerald, Miss K. Albrecht, Miss H. Pierando, Miss C. Sonn, Miss A. Bondy, Miss J. Holdsworth, Mrs. E. de Lima, Mrs. F. A. Pattison, Mrs. G. Albrecht, Miss H. Steinhardt, Miss M. Patz, Miss F. Childs, Miss L. Pierando, D. Grossmann, M. Goldfinger, Miss E. Bondy, Miss F. Reinhardt, Miss M. Baker, Dr. Otto Jacot, Miss H. Stehr, Miss M. Erase, Miss E. Staab, Miss A. Harris, Miss I. Jacobson, Miss K. Cathcart, Mrs. D. Nimis, Miss Stiner, Miss P. Wohning, J. Holbrook, Miss M. Brun, A. Renard, Mrs. M. Eisen, Miss C. Dieperbrock, Miss M. Uchtmann, Rev. P. Donohoe, A. Poggenburg, Miss L. Meyer, Mrs. P. Horneck, Mrs. C. Cook, Mrs. L. Geissner, Miss Josie de Witt, Miss J. Schoeps, Miss F. Hoffmann, C. Muendel, Mrs. A. D. Nuckols, L. Samaloff, Miss C. Pyne, B. J. Galligan, A. Kaufmann, Miss A. Gilbert, Miss S. Gilbert, Miss L. Green, Mrs. E. Leland, Miss L. Bolender, Wm. Prah, C. Warren, Miss J. Stein, Miss C. Campbell, E. Friedlander, Miss N. White, Mrs. E. Reid, Miss L. Frank, Mrs. D. Guggenheim, Miss B. Drakes, Miss B. Flood, F. Wellings, C. Davenport, Miss L. James and Mrs. R. Whitestone.

## Weber's "Euryanthe."

702 AUBURN AVENUE, BUFFALO, N. Y.,  
September 1, 1899.

Editors The Musical Courier:

ON the editorial page of your issue of August 30 appears a communication stating that the first performance in America of Weber's "Euryanthe" occurred December 23, 1887. I fear me that thirty-six years have obliterated many events from the memory of your "Reader," for Mr. Krehbiel states distinctly in his "Review of the New York Musical Season of 1887-8" that the work had been produced at Wallack's Theatre twenty-four years before (which would carry it back to 1863-4), under the direction of Carl Anschutz.

Believe me, very sincerely yours,

JAROSLAW DE ZIELINSKI.

## A Von Klenner Pupil Engaged.

Mme. Katherine Evans von Klenner, who has just returned after a delightful summer spent abroad, announces that during her sojourn in London and Paris she arranged for the appearance in those two cities during the coming year of Frances Travers, the popular soprano.

Miss Travers is a protégé of Madame von Klenner, and it is largely due to this gifted teacher's tuition that Miss Travers has forged so rapidly to the front. During the winter she will be heard frequently upon the concert stage, and an editorial published recently by the St. John (N. B.) Globe concerning the appearance in that city of Miss Travers would to some extent attest her genius. The article reads:

"It would seem but a graceful act of recognition to refer to the excellence of the home talent supporting Madame Clary in her concert in this city. Madame Clary herself, with a reputation extending over the whole of the American musical continent, must have realized the difficulties that would hedge Miss Travers, and must, too, have felt with the audience gathered to honor both the known and the unknown singer how excellently these difficulties were overcome. Leaving to the musical editors criticism of the concert, the Globe congratulates St. John generally upon the brilliancy of the local support and Miss Travers particularly upon her undoubted success. Not alone the sweetness of her voice, its flexibility and its power, somewhat dwarfed by comparison with Madame Clary's magnificent tones, but the personal charm of an unstudied manner and the graciousness of unspoiled girlhood won for Miss Travers many friends. The applause that greeted her reception of the flowers generously bestowed on her was as much for the cordial pleasure evinced by the recipient as for the quick recognition of the favor of the public."

## Sneeze and Cough!

The following appeared in the joke column of the Chicago Tribune, September 3, 1899:

BOUND TO BE POPULAR.

"Who is this great violinist, Petschnikoff, that's coming to this country?" asked the customer.

"I guess," said the newsdealer's clerk, spelling out the name, "he must be some rag-time player."

MISS

MONTEFIORE

Head of Vocal Department

New York College of Music.

(ALEXANDER LAMBERT, Director)

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# Trans-Continental Tour, 1899-1900, OF THE PRE-EMINENT ORGANIST, **CLARENCE EDDY.**

For many years Clarence Eddy has been the acknowledged chief among American organists. By his brilliant and wonderfully successful concert work in Europe in recent years he has established himself pre-eminently among the organ virtuosos of the world. His work in this country is far too well known to require any comment here, his every appearance having added to the high favor in which he was already universally held. In Europe he has not only been enthusiastically welcomed and applauded by the public, but has gained the friendly recognition of the greatest composers and interpre-

ters of organ music. He is one of the few who have been able to withstand severe European criticism. After a most trying ordeal he remains a favorite among the people of Europe. Of Mr. Eddy's playing no more need be said than is contained in this testimonial, given him by the great master Haupt at the end of his studies with him: "In organ playing the performances of Mr. Eddy are worthy to be designated as eminent, and he is undoubtedly the peer of the greatest living organists."

Mr. Eddy has recently received the appointment of Official American Organist of the Paris Exposition, in which capacity he will have in charge the entire scheme of American musical representation at the Exposition.

## AN EXTRAORDINARY TOUR.

The projected transcontinental tour of Clarence Eddy will far exceed any ever undertaken by an organist in this country. It will extend through twenty-five weeks and embrace 150 concerts. The itinerary will be as follows: New York, October 10; New England, October 11 to November 6; New York to Chicago, November 7 to

December 5; Mississippi Valley and Southern tour complete, December 6 to January 10; Southwest, January 11 to January 22; Pacific Coast tour, January 23 to February 10. Return to the East—Portland to Chicago, February 11 to April 1; Ohio River Valley, April 2 to April 30; the grand tour closing, as it began, in New York.

### SPECIAL ENGAGEMENTS.

Mr. Eddy will make a number of appearances in conjunction with the Chicago Orchestra, the Pittsburg Orchestra and the Cincinnati Orchestra, and will give a

series of recitals in Chicago. The tour is largely booked already, yet applications for dates are coming in every day.

## NOVELTIES TO BE PRESENTED.

Mr. Eddy will present a large number of novelties at his concerts during the coming season, among which the following list has been selected:

### Toccata di Concert,

*M. Enrico Bossi*

(Dedicated to Clarence Eddy.)

### Pastorale, "L'Angelus,"

*W. W. Starmer*

### Scherzo,

*W. S. Hoyle*

### Concert Overture in E flat,

*William Faulkes*

### Fantasia in E flat.

### Cantilene in A.

### Grand Choeur in D.

### Romance in D.

### Scherzo in A.

### Grand Choeur Dialogue,

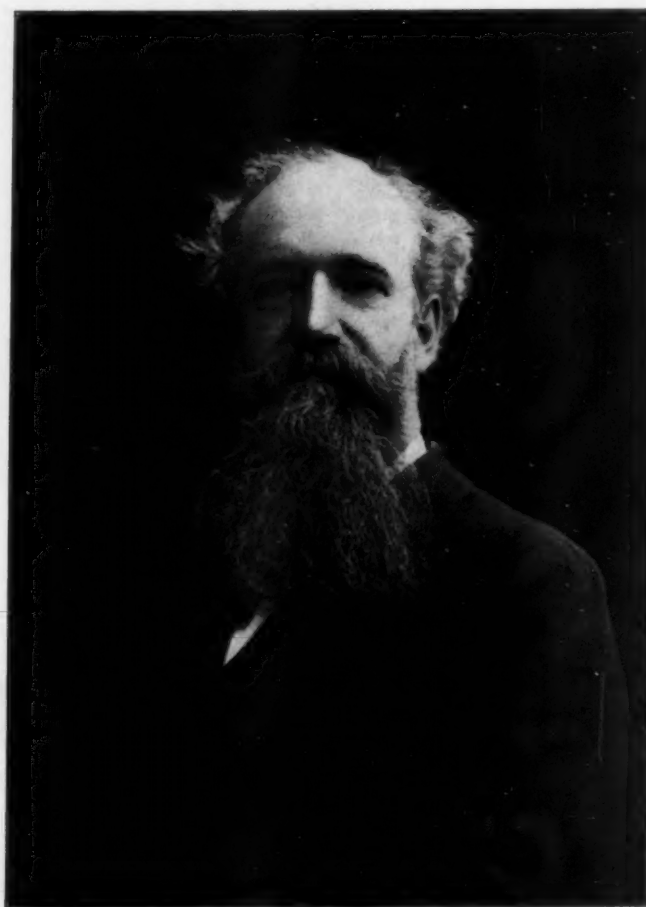
*Eugene Gigout*

### Menuet in G,

*Felix Borowski*

### Meditation and Toccata,

*E. D'Evry*



CLARENCE EDDY.

### Cantilene in A flat,

*W. Wolstenholme*

### Arioso,

### Grand Choeur,

### Contemplation,

### Triple Fugue in G minor,

*A. L. Barnes*

(Dedicated to Clarence Eddy.)

### Allegretto Espressivo, op. 116,

*Homer N. Bartlett*

(Dedicated to Clarence Eddy.)

### Sonata in A, No. 18,

*Josef Rheinberger*

### Offertoire on Christmas Hymns,

*L. Boellmann*

### Scherzo in F,

### Impromptu a la Chopin,

### Preludio Festivo,

### Scherzo in G Minor,

### Allucina,

### Prelude,

*S. Rachmaninoff*

### Cantilene and Grand Choeur,

*H. A. Wheelton*

### Vieille Chanson,

### Benediction Nuptiale,

*E. D'Evry*

## THE TOUR WILL EMBRACE THE FOLLOWING CITIES:

NEW YORK CITY, BROOKLYN, PHILADELPHIA; BRIDGEPORT, DANBURY, HARTFORD, NEW HAVEN, STAMFORD, CONN.; PROVIDENCE, R. I.; BOSTON, BROCKTON, FALL RIVER, LAWRENCE, LOWELL, NORTH ADAMS, NORTHAMPTON, SPRINGFIELD, WORCESTER, MASS.; NASHUA, CONCORD, DOVER, KEENE, N. H.; BANGOR, BATH, LEWISTON, PORTLAND, ME.; BURLINGTON, MONTPELIER, BRATTLEBORO, RUTLAND, VT.; YONKERS, Poughkeepsie, ALBANY, TROY, PLATTSBURG, WATERTOWN, SYRACUSE, UTICA, BINGHAMTON, GENEVA, BUFFALO, ROCHESTER, N. Y.; AKRON, CLEVELAND, MASSILLON, TOLEDO, CINCINNATI, COLUMBUS, DAYTON, CANTON, MANSFIELD, OHIO; INDIANAPOLIS, EVANSVILLE, FT. WAYNE, TERRE HAUTE, SOUTH BEND, LAFAYETTE, LOGANSPOUT, IND.; DETROIT, ANN ARBOR, GRAND RAPIDS, SAGINAW, JACKSON, MICH.; CHICAGO, PEORIA, QUINCY, SPRINGFIELD, ROCKFORD, AURORA, BLOOMINGTON, ILL.; ST. LOUIS, KANSAS CITY, ST. JOSEPH, JEFFERSON CITY, MO.; LITTLE ROCK, FT. SMITH, ARK.; MEMPHIS, NASHVILLE, TENN.; RALEIGH, N. C.; CHARLESTON, S. C.; JACKSONVILLE, PENSACOLA, FLA.; ATLANTA, SAVANNAH, AUGUSTA, GA.; MOBILE, MONTGOMERY, BIRMINGHAM, ALA.; JACKSON, MISS.; NEW ORLEANS, SHREVEPORT, LA.; DALLAS, GALVESTON, AUSTIN, HOUSTON, DENISON, SAN ANTONIO, TEX.; LOS ANGELES, SAN DIEGO, SANTA BARBARA, SAN JOSE, SAN FRANCISCO, OAKLAND, SACRAMENTO, CAL.; SALEM, PORTLAND, ORE.; SEATTLE, TACOMA, WALLA WALLA, SPOKANE, WASH.; VANCOUVER, B. C.; HELENA, BUTTE, GREAT FALLS, MON.; SALT LAKE CITY, UTAH; DENVER, PUEBLO, COL.; TOPEKA, ATCHISON, WICHITA, LEAVENWORTH, KAN.; OMAHA, LINCOLN, NEB.; COUNCIL BLUFFS, DES MOINES, CEDAR RAPIDS, DAVENPORT, IA.; ST. PAUL, MINNEAPOLIS, DULUTH, MINN.; MILWAUKEE, MADISON, EAU CLAIRE, WIS.; LOUISVILLE, LEXINGTON, FRANKFORT, KY.; PARKERSBURG, WHEELING, W. VA.; RICHMOND, NORFOLK, ALEXANDRIA, VA.; HARRISBURG, PITTSBURG, WILKESBARRE, YORK, SCRANTON, PA.; BALTIMORE, MD.; WASHINGTON, D. C.; WILMINGTON, DEL.; NEWARK, TRENTON.

The Tour is under the direction of **LOUDON G. CHARLTON, THE ROYALTON, 44 West 44th St., New York,** to whom all applications for dates, terms, etc., should be addressed.



## MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver  
Supervisor of Public Schools in Westfield, Mass.]

Mr. Sterrie A. Weaver:

DEAR SIR—THE MUSICAL COURIER of February 29 kindly published a few words of mine in regard to the manner in which children are taught singing in the public schools. The courtesy was hardly expected, especially as I felt obliged to criticize, with impulsive freedom perhaps, existing methods.

The public school is a great national institution; its work affects millions of people, and what is done there is supposed to be done in the right way. The people who support the school have a right to expect that all that modern development and brains can do to further the education of their children is being done, whether in the branches of language, mathematics or music. And, indeed, to many, everything that is taught in the public schools is gospel.

What the teacher says must be right—reminding one of the convincing argument of the child who declared: "What my mother says is so, is so, even if it isn't so!" Due honors to the powers that be! Much that is done in the public schools is right, but in this matter of the child voice there is a good deal which, beyond all question, is wrong.

I would not press this point too hard. I confess that, were I called upon to-day to instruct the children in the public schools, I should have to sit down and think pretty vigorously before I could decide what was best to do. Yet, my recent article was not a mere memory sketch, as the *Connecticut Teachers' Journal* seems to imply. No! I felt bound to speak just because recently voices had come to me from the public schools in badly strained conditions.

Enough! It is not my disposition to cast stones. My house is also made of glass. Let us hope that I have had to deal with exceptions. It is only by co-operation and not by quarreling that we shall do the precious children's voices any good. I do not profess to "know it all," and the correspondent who, speaking of my former article, says that I seem to be much in the dark, is not far from right. I did not know, for instance, that a child's larynx grew in jumps, as it were. I knew, of course, that at the age of puberty a girl's voice underwent a change, as well as a boy's; not a break, but a broadening out, the whole voice gaining in resonance; but that anything special happened to the vocal organ at the age of six I had never before heard. However, this early change can hardly influence voice culture, as few children sing enough at this tender age either to do them good or harm.

The main point is this: that if a parent loves singing and wants his child to be a singer, whether professional or private, the instruction should not be left to the public schools alone, but his vocal education should be begun at an early age under a proficient singing teacher.

The voice should grow right, not have to be put right,

as it must invariably be if you let him or her have public school training only until the age of eighteen or twenty. Look at the reasonableness of this! Do you not send your little tots by the thousands to teachers of instrumental music? Why does not the piano teacher tell you, "Madame, it is useless for your child to study the piano yet, its hands are small, the muscles are weak, it could not reach octaves, and everything which it could do would be so immature; you had better wait until she is eighteen and has her full growth before we begin. Let her pound away on the keys every day as much as she likes, just to please her; it will do neither her fingers nor the instrument any harm."

Or if the violin teacher should say: "Why, what earthly good can it do this child of ten to study the violin? He is so little he will have to play upon a small fiddle and the tone will be so tiny it will give no satisfaction nor benefit him in the least." Does this sound absurd? Even the most superficial of musical people begin to realize that if a child is to play the piano well he must, in the earlier stages of study, be given a good touch.

How few recognize the fact that there is also a right touch with the voice instrument! How quickly the felt on the voice-hammer becomes hardened by the pounding process and the tone hard and tinny in consequence. Voice teachers of to-day ought to be called voice doctors, for it is the doctoring process which usually comes first.

No! The climate is not to blame for the lack of pure, healthy voices, but parents, for allowing their children to sing without knowledge of the voice instrument. All this talk about the uselessness of voice training until after the voice has changed is mere rubbish. A child's larynx is not a mushroom! It does not change in a night. A girl, even at the age of fifteen, does not go to bed a soprano and wake up an alto, and even if a boy has a jumping-jack register, now high soprano and then double bass, yes, even he may sing with absolute benefit the few smooth, settled tones he may possess.

To sing within one's natural compass can never hurt anyone, whether he be six or sixty. In school children are taught to read music, and this is invaluable, but if he could read a Wagner opera through at one sitting without a slip, or an oratorio backward standing on his head, this dexterity does not make of him a singer. The voice, the tone, the instrument—this is his chief concern, and this must grow with him, be trained with him from the start by a gentle, refined and critical ear.

Is such training possible in the public schools? Could the children be taught to play upon the piano and violin wholesale? Furnish them with fiddles and try it! You know that one of the first steps in piano playing is to learn the legato touch; this is equally and primarily important with the voice picking around and snatching at tones with the voice is just as bad as to play the piano with your thumbs only. How much attention is given to a child's legato in the public schools?

I am glad to learn that many of the music supervisors now in large cities are trained singers. Once a week at least the children may have the benefit of examples of good singing. I regret, however, that so many of the teachers, who practice with the children every day, know so little of the art which they attempt to further. Why

not add a few touches of voice training to the normal school course?

The music would be a pleasant variation to the grind of mathematics, and the teacher so much better prepared musically for the hundreds of children coming under her influence. Would it not also be well to occasionally hire a singer to sing for the children, and if she or he were capable of explaining the art, let them give the children examples of good and bad tone, telling how each was produced. I may be very impractical, but I do long for the time when good voices shall be the rule and not the exception, and this glorious musical millennium will only be reached, I think, when our children's voices are as tenderly watched as are their bodies and minds.

Very respectfully yours,

MRS. FRANZ MILEKE,  
"Craig-Nyth," Wallingford, Conn.

### Caroline Gardner Clarke.

Miss Caroline Gardner Clarke, the well-known Boston soprano, on the occasion of her recent appearance at Lynn, Mass., was received with the greatest enthusiasm. The *Evening Item*, of that city, in referring to the recital given at the Prescott, said:

Miss Caroline Gardner Clarke, of Boston, the well-known soprano, gave a fine song recital at the Prescott Casino at 11 o'clock this forenoon, assisted by Mrs. Seville D. Martyn and Mrs. Annie M. Bramhall, contraltos. Miss Clarke was in excellent voice, and her singing was full of power. Every one of her numbers was given with a dash and vim that electrified her listeners. The program was of a varied character, opening with five selections from the German, and followed by three of Robert Browning's poems set to music by C. K. Rogers. Miss Clarke also sang a selection by MacDowell, and a manuscript song, "Singing of You," by J. Hallett Gilberie, who was one of the audience, which proved one of the most pleasing of all numbers. "The Years at the Spring," from Browning, was magnificently sung, and Hopekirk's beautiful Scotch selection, "My Heart's in the Highlands," proved a fitting end to the solo selection. Mrs. Martyn sang two numbers, Schubert's "Who Is Sylvia?" and Hawley's "Ah! 'Tis a Dream," the latter being sung in a very sympathetic and effective manner. Miss Clarke and Mrs. Martyn sang Mendelssohn's beautiful "I Would That My Love" perfectly, and a delightful hour was brought to a close with a trio, "Rest Thee on the Mossy Pillow," by Smart.

### Sieveking.

Sieveking, the Dutch pianist, on August 28, at Aix-les-Bains, France, played for the first time in that city the new concerto by Rachmaninoff.

## Arthur van Eweyk,

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**Clara Butt for America.**

It is not often that an impresario has the good fortune to secure so many brilliant artists under his direction as has fallen to the lot of Charles L. Young. As has already been exclusively announced in these columns, Mr. Young will direct the forthcoming American tour of Mme. Emma Nevada, the prima donna soprano, and Rose Ettinger, an American girl, whose brilliant coloratura soprano voice has been the sensation of Europe, and, as a fitting climax, arrangements were made during the past week whereby Clara Butt, the famed European contralto, was secured for a limited number of engagements.

Miss Butt has been the sensation of all Europe during the past few years. She studied under M. Bouhy in Paris and later under Etelka Gerster in Germany. That Miss Butt will prove the sensation of the coming season goes without saying. She will make her American appearance at the Metropolitan Opera House at the same time as Madame Nevada, on Sunday evening, November 12. Manager Young is to be congratulated on his great success in securing such artists.

His series of concerts to be given at the Metropolitan Opera House are already being looked forward to with great anticipation by lovers of the higher art. On this occasion only the best known vocalists and musicians will be heard, and inasmuch as the program will be augmented by the presence of a celebrated orchestra, the rarest treat is in store for all.

Under Mr. Young's direction Miss Butt will also make a tour of the following cities: Chicago, St. Louis, Cincinnati, Columbus, Cleveland, Detroit, Washington, Philadelphia and Boston.

Mr. Young's contract gives him control of all Miss Butt's time between November 12 and December 7 inclusive except November 17 and 18, upon which arrangements had previously been made for her appearance in Pittsburgh.

Although for the past year the English press has had much to say—and that generally of a very flattering nature—regarding Miss Butt's artistic qualities, she is comparatively unknown in this country. She is a native of Bristol, England, and only twenty-two years old. Her photograph represents her to be a remarkably handsome young woman, and of a peculiarly gracious presence. Her beauty and grace are all the more remarkable, considering that she is over 6 feet in height. But while her striking appearance on the platform has called a great deal of attention to her this advantage detracts in no measure from her manifest musical talent.

Her voice is a sonorous and pure contralto of wide range and unusual evenness throughout its entire register. English critics remark especially upon the sym-

thetic character of her interpretations. She interprets with so much feeling that even those who have captiously criticised her technic are compelled to admit that she touches the hearts of her auditors.

She was a conspicuous figure at the Crystal Palace Hall on June 24 as a soloist when the Handel Festival Choir gave "Elijah." Several of the London papers said that her singing of "Abide With Me" brought tears to the eyes of many.

In the notably fine program which Mr. Young has arranged for his first Metropolitan Opera House Concert



CLARA BUTT.

Miss Butt will be given a crucial test. There is no evidence that she is not abundantly able to pass through the ordeal with credit.

**Marie Brema Returns.**

Marie Brema will not be connected with the New York Metropolitan Opera this season. She will devote her time to concert and oratorio performances only. She is expected to arrive here about the middle of January, and will remain until May. Her tour will be under the direction of Henry Wolfsohn.

Alice Garrigue Mott has returned to New York after enjoying her summer vacation, and will resume her professional work October 1 at her studio in the Strathmore, corner of Broadway and Fifty-second street. Miss Marie G. Cochrane, one of her pupils, has been engaged to take charge of the vocal department in Wells College, Aurora, N. Y. Miss R. Van Buren, another of her pupils, has been engaged as principal of the vocal department of the Rye Seminary.

**Beethovens to Order.**

CURIOUS REVELATIONS OF HOW SOME MUSICAL CLASSICS WERE CHRISTENED.

FEW people outside the ranks of professional musicians are aware of the many musical forgeries which pass current as genuine works. Many works attributed to great composers are often not by the alleged composers at all, or if they are, then they were originally written under quite different titles.

"Rousseau's Dream," by Beethoven, is probably by that composer, although it is not by any means certain, but it decidedly never received that title from Beethoven, and its christening came about in the following curious manner:

Somewhere between 1840 and 1850, one of Thackeray's great novels was appearing in monthly parts; probably it was "Vanity Fair" or "Pendennis." Incidentally, the author refers to one of his characters playing "that exquisite melody 'Rousseau's Dream,' by Beethoven." This was an absolute invention on Thackeray's part.

On the very morning of this serial part appearing, Messrs. Cramer & Beale, of Regent street, the foremost musical publishers of the day, were inundated with inquiries for the piece in question. Frederick Beale, the then head of the firm, was at his wits' end about the piece, which he had never heard of before, and which, as a matter of fact, did not exist. At last he said to his managing clerk: "If the public really want the piece so badly, they've got to have it. Go and get one of Beethoven's least known pieces, have it turned out with the title of 'Rousseau's Dream,' and sell it as fast as you can." This was done, and the piece is sold to-day under the same fictitious title.

"Weber's Last Waltz," which is supposed to be by Carl Maria von Weber, and is always sold as one of his com-

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positions, is really by a distinguished but less known composer named Reissiger; but, of course, it sells better as being by Weber. "The Moonlight Sonata," by Beethoven, was never christened so by him, and he would never have recognized it under that title. It simply bore an opus number, and some enterprising and imaginative English music publisher dubbed it "Moonlight" for want of a better name.

Again, Beethoven's waltz, "Le Désir," is not by Beethoven at all, but by Franz Schubert. The real composer is unmistakable from the character of the piece, and its consistent attribution to Beethoven is a mystery. Mendelssohn's "Songs Without Words" were written and originally published with no names or titles, but simply prefixed with a distinguishing number.

Since his death, however, names have been put to a good many of them by publishers without the slightest right or authority. For instance, the one known as the "Funeral March" is so called because after Mendelssohn's death it was scored for a brass band by Ignace Moscheles, and played at the great composer's funeral. Previously it had only borne a number, like all the rest.

Mendelssohn was very fond of England and everything English; he spoke and wrote English fluently, and paid frequent visits to this country. Once, when staying with a Mr. Taylor in North Wales, he wrote a series of three pieces, which he called "Trois Fantaisies ou Caprices," op. 16. No. 3 of these, an andante in E, was taken bodily from the series and after his death published separately under several different titles, such as "The Rivulet," "The Brooklet," "The Streamlet," and several other diminutives, according to the individual taste of the publisher.

But perhaps the most serious case of all is that of Handel's so-called "Harmonious Blacksmith." To begin with, Handel never called his set of variations by any such title, and, as a matter of fact, they were avowedly founded on a popular French air of the period. This has been proved by the researches of the late William Chappell. In Handel's lifetime his arrangement was known simply as a "Suite de Pièces."

Various stories, all equally unauthenticated, have been promulgated as to the origin of the title. One tale circumstantially relates how Handel was staying with the

Duke of Buckingham and Chandos at Edgeware, and being caught in a shower of rain, he sought refuge in the village smithy. Here he heard the blacksmith humming the air on which he afterward wrote variations.

Another version of the story tells of a blacksmith at Bath who played the violin rather well. He gave up his smithy for a small music shop, where he used to print his own versions of popular pieces, and in order to distinguish his editions from those of other publishers he headed all his music with the imprint, "The Harmonious Blacksmith." This happened long after Handel's death. Both stories are about equally unreliable.—London Daily Mail.

### The Violin for Women.

It is indeed very strange that woman should have had to wait until the last quarter of the Victorian era before her claims to the violin were fully recognized, when a moment's reflection will show how perfectly adapted the instrument is to her whole constitution, and how exquisitely fitted she is to manipulate its anointed fabric, and call forth the secrets of its mysterious soul. Her sensitive hand seems made to clasp its smooth and taper neck. How gracefully and expressively do her white, rosy tipped fingers spread themselves upon the black finger board, now pressing down close and tight, now hovering over the vibrating chords. With what swiftness of command does her bow attack, caress, or dally with the willing strings; how comfortably and fondly does the Cremona nestle under her little chin, close above her throbbing heart, as though listening fondly to the whispering rustle of those tender beats before transmitting their message into mystic sound.

At last, at last! she has found a vehicle worthy of her subtle or passionate, but too long imprisoned, emotions; all those vague day dreams, those quick returns upon self, those shy reticences which yearn for an ear that cannot be found, those confidences which will be revealed through her violin, but never betrayed, that suffocation of feeling that finds no relief until it is suddenly seized, explored, embraced, and lifted away upon those tidal waves of ineffable melody, the spiritual counterpart of her self, the ministers of her agony and of her delight, the interpreter of things which "words are powerless to express, and leave them still unsaid in part, or say them in too great excess!" Yes, surely the violin is made for woman and woman is made for the violin. It is at once her grandest interpreter of feeling and her best substitute for love, if love she may not have. I have often noticed how all sufficient to a woman is her violin; ay, it fills her ideal kingdom with the suggestion and prophecy of so much that might be spoiled by more material realization; and we must remember that,

while woman is the greatest and most inexorable of realists, she is also an idealist beyond man's wildest dreams; but she will often discover in the subtle fabric and materialism of the violin just so much of realism as she requires to enable her to live perfectly in a pure ideal and almost supersensuous world of psychic consciousness. In this high empire of sound the woman becomes a true priestess. She stands forth as the embodiment of human sympathy and spiritual intuition.—Contemporary Review.

### Elsa Ruegger.

Elsa Ruegger, the young Swiss 'cellist, who has been spending her vacation in Helsingfors, the capital of Finland, has just returned to Switzerland, where she will give a series of concerts in the principal cities, namely, Lucerne, Ragatz, Interlaken, and will then give a series of religious concerts at the cathedral at Berne and Lucerne; after which she will fulfill a number of engagements in Homburg and at Baden Baden; after which Miss Ruegger will return to her country home at Cervueren, near Brussels, to gain a well merited rest, and where in the midst of this sublime and ravishing country, in the heart of immense forests, where quiet reigns supreme, she will prepare herself and work seriously for her intended American tour, which begins with the Boston Symphony in Boston the latter part of October. Most flattering engagements have been offered Miss Ruegger for the approaching season in Germany and England, which, of course, she has been unable to accept, owing to her American engagements. Miss Ruegger is undoubtedly the greatest Swiss artist who has ever visited our shores.

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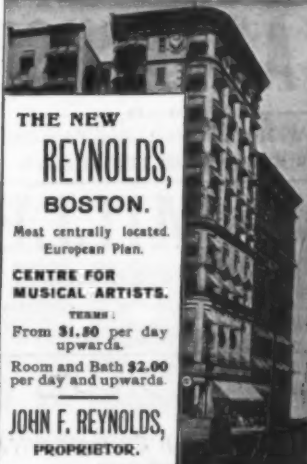
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## BERLIN PHILHARMONIC.

THE soloists for the approaching season of the Nikisch Philharmonic concerts in Berlin are announced as follows:

Camilla Landi, Teresa Carreño, the violinist Irma Sanger-Sethe, Eugen D'Albert, Ysayé, Emil Sauer, the young violinist Friedrich Kreisler, Busoni, Ernst von Dohnányi, the Hungarian pianist, and Edouard Risler, the famous French pianist.

\* \* \*

There was a report current in Berlin on Tuesday, August 22, to the effect that arrangements had been completed to take the whole Royal Opera Company, with costumes and scenery, to the Drury Lane Theatre, London, next June for a season of opera. This would result in establishing a contrast between the star system at Covent Garden and the legitimate artistic opera system as it is known on the Continent.

\* \* \*

Ernst Knabe, of the house of Wm. Knabe & Co., is at Ostend with his family.

## Bookings.

Petschnikoff, Frances Saville and Leonora Jackson were booked in Detroit yesterday by Mr. Gottschalk, Victor Thrane's representative. Bloodgood was booked in Shelton, Conn., and the New York String Quartet in Allentown, Pa. Manager Thrane reports many other bookings nearly closed.

## Sembrich Sails for America.

Mme. Marcella Sembrich sailed September 8 from Cherbourg on the Fürst Bismarck.

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## Frank King Clark.

Mr. Clark opened his season in Decatur, Ill., last Tuesday, September 5, appearing in concert in the afternoon and singing "The Messiah" at night. He made a great hit with his work, and the papers there were enthusiastic in his praise. Mr. Clark's greatest bass role is in "The Messiah," and his success has been so great in this oratorio that he is in particular demand for this work, although his engagements cover a large number of oratorios this year. Two of his most important appearances will be December 11, "Samson and Delilah," with the Apollo Club, Chicago, in one of the greatest casts ever heard with this organization—Gauthier as Samson, Jacoby as Delilah, Heinrich Meyn as the High Priest and Mr. Clark as Abimelech. On February 8 Mr. Clark appears with Galski in the finale to first act of "Lohengrin," and final to fourth act of Boito's "Mephistopheles," before the St. Louis Choral Symphony Society. Mr. Clark has a long list of oratorios to draw from, as his repertory embraces nearly fifty works.

Following is the comment of the Decatur papers concerning Mr. Clark's singing there:

Nothing that had been previously said of the ability of the artists has been exaggerated. \* \* \* Frank King Clark, the basso, of Chicago, proved all that has been said of his wonderful, full, rich voice in the rendition of the old prophecies.—Decatur Morning Herald.

Of the soloists little need be said. They are artists and sang as artists do. Frank King Clark, the basso, gave much evidence of greatness in his singing of "Why Do the Nations?"—The Decatur Review.

## Thuel Burnham.

Thuel Burnham, "the American Paderewski," after a few days spent in New York, in order to consult with his manager, Charles L. Young, has returned to Chicago and the West for a series of recitals. In speaking of this genius the last issue of the *Artists' Gazetteer* said: "Thuel Burnham,

whose progress within the past few years has been almost unprecedented, will unquestionably prove one of the most brilliant pianists America has ever produced. His unconquerable determination, splendid ambition, and marked musical ability and temperament are immediately recognized. During the past year he gave nearly a hundred recitals in South Carolina, Illinois and Minnesota, besides appearing in innumerable concerts elsewhere. He enjoys in a high degree the confidence and regard of the greatest American masters, who predict and confidently expect all that his friends prophesy. He has a wonderful command of the piano, playing at times with the greatest strength, as the occasion will demand, and at all times with perfect clearness. His runs and arpeggios are so delicately, yet so clearly, played that they seem to fall from his fingers like drops of water, and he has a wonderful ability in producing a singing quality of tone in the piano."

## Voigt Arrives.

The prima donna Louise B. Voigt, who is to be one of the principal sopranos at the Worcester Festival, arrived from Berlin last week. If one is to judge by the favorable and flattering notices received from Germany about this artist, a great treat is in store for Worcester.

Mary Chappell Fisher, concert organist, of Rochester, N. Y., has issued a handsome circular, containing a fine picture of herself, a facsimile testimonial letter of her teacher (Guilmant), some press comments, a sample program and her "musical monogram," M. C. F., all of which combine to produce a very artistic effect.

Joseph P. Donnelly, organist-director of St. Augustine's, Brooklyn, announces that he has permanently located at 335 Flatbush avenue, where he is prepared to teach piano, organ and voice. His success at his debut at Knabe Hall last May is remembered.

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## Honolulu Musical News.

THE musical event of the past month was the grand concert at Progress Hall, August 1, under the auspices of the Amateur Orchestra. There was a very large audience present, and the program given below gave evident satisfaction.

The appearance of Annis Montague Turner was the signal for an enthusiastic burst of applause, and her numbers were rendered with the most artistic skill. She is a great favorite in Honolulu, where she was born. The Amateur Orchestra, under the direction of Wray Taylor, is doing excellent work, and improving all the time:

Overture, The Bridal Rose.....	Lavalles
Amateur Orchestra.	
Bass soli—	
The Carbine Song.....	Herbert
Once in the Purple Twilight.....	Cowles
J. B. O'Sullivan.	
Double bass solo, Romance.....	Bennet
George Brand.	
Song, O Divine Redeemer.....	Gounod
Annis Montague Turner.	
Violin obligato, Dr. O. E. Wall; piano, Miss L. M. Krueger;	
organ, Wray Taylor.	
Wedding Serenade.....	Silva
Amateur Orchestra.	
Bass solo, Connemara.....	Wilson
J. B. O'Sullivan.	
Song, Dost Thou Know that Sweet Land, from Mignon.....	Thomas
Annis Montague Turner.	
Pizzicato Gavotte, Heart and Heart.....	Latann
Amateur Orchestra.	
Tenor song, A Youth Once Loved a Maiden.....	White
J. T. Irvine.	
Roman Carnival March.....	Mendelssohn
Amateur Orchestra.	

Miss L. M. Krueger and E. H. Offley officiated as accompanists.

Miss E. A. Preston has resigned as soprano in the Central Union Church choir and returned to the States.

The Tivoli Opera Company, of San Francisco, expected to give a short season here next month, but unfortunately for us negotiations have fallen through.

## George Hamlin.

The well-known tenor George Hamlin was booked for three dates by Manager Thrane last week: St. Paul, December 5; Akron, Ohio, December 13, and Oberlin, Ohio, December 14 and 15.

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## The "Artistic Temperament."

THIS form of disease is quite well known, and its symptoms are hailed with more or less delight by the indiscriminating public. The manifestations of it are a proneness to break furniture and dishes and bowl in private—after examples set by some of the "old masters"—and, in public, weird methods of wearing the clothes, wrapt and absent-minded expressions of the face, suggesting soulfulness, long flowing locks, &c., seem also to be signs.

If an artist doesn't pay his bills, the good tradespeople whom he despoils hate to trouble the depths of his nature by thus thinking "all these people with artistic temperaments don't understand business obligations or money matters."

If a fiddler comes home drunk, it is his high strung nervous temperament that made him drink; if a songstress takes unto herself six or eight lords and masters in succession, it is her artistic emotional nature that is the cause; if a musician intersperses his ordinary talk with excited howls and wild gesticulations his friends know that it is his finely organized and delicate nervous system that is at the bottom of it.

In studios, bursts of tears, violent quarrels, swearing at times, and such other playful eccentricities are observed and understood by awe-struck and admiring pupils as signs of the "sensitive artistic nature."

The best kind of strength is the strength controlled. A man may be high strung and possess a finely gifted and rich nature, but when it begins to show itself in all manner of cheap outward eccentricities, or extravagances of conduct and speech, whether in private or upon the concert platform, the explanation is either one of two things—he is either courting a very poor and unworthy form of advertising, or his nerves and bodily health are in bad shape. He needs either common sense (or a kick), or a good, long vacation in the woods.

Men and women who pose as the exponents of art—that highest manifestation of mental activity—ought, out of the seriousness of mind and purpose that the pursuit of their art should have brought them, justly deprecate the fact

that certain of their fellows bring upon the whole body the unjust opprobrium of being either quacks or maniacs.

The "artistic temperament," where it results in beautiful works, should be revered; but where it is apparently the cause of unprincipled conduct and maniacal symptoms, it ought to be disinfected. H. LORENZO TRETZEL.

## F. R. Burton.

Frederick R. Burton, of Yonkers, intends to deliver next season ten lecture recitals on the "Evolution of Song." The subjects are: (1) Origin and Development of the Popular Song; (2) Handel; (3) Mozart and Bach; (4) Haydn and Reichart; (5) Gluck, Weber, Marschner; (6) Schubert; (7) Beethoven; (8) Schumann, Mendelssohn, Franz; (9) Contemporary Song Writers of Europe; (10) The Song in America.

## To Sing for Emperor's Prize.

A meeting of the board of directors of the Northeastern Saengerbund, which has in charge the national singing festival, to be held next year in Brooklyn, was held on Sunday in Arion Hall, on Wall street, Brooklyn. The meeting was presided over by Louis Krieger, the president of the bund.

During the session considerable time was taken up in discussing the prize which Emperor William of Germany has promised to give for competition. It was decided to permit all singing societies to compete for it. It was also resolved that the prize must be won three consecutive times before it is the property of any society. The songs in the competition must be of the popular kind.

## S. C. Bennett's Former Pupils.

Miss Electa Gifford, a young soprano, who has been engaged at the Royal Opera House, Amsterdam, was formerly a pupil of S. C. Bennett, the New York singing teacher. Another of his pupils who has achieved success is Henry W. Newton, tenor and choirmaster of St. James' M. E. Church, Chicago. In a letter to Mr. Bennett, Mr. Newton, says: "I want to say, for it is due you, that the placement of the voice as you taught me is absolutely

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right. I can now sing easily up to A, and you will remember when you took me I did not have a good F. I have worked on the ideas you gave me, and can now begin to reap the fruit of them."

#### "Baby a Vocalist."

"Miss Grimes, age, one hour; nativity, United States; occupation, vocalist; mother, Mary; diagnosis, extreme youth."

That is the entry at the Hudson Street Hospital to-day in the case of the child of Mrs. Mary A. Grimes, who was rushed to an institution from No. 184½ Franklin street, last evening.—Evening Journal, September 11.

#### W. H. Pilcher Brings Suit.

William H. Pilcher, an organist and music publisher, who was at one time in charge of the music at the Episcopal Church of the Epiphany, but who was forced out of that position in the course of some factional trouble which divided the church last winter, has brought a suit against the church for the recovery of about \$100. Most of this money, which he claims is owed him by the church, is for copies of music. He also claims \$41.67 for breach of contract.—Tribune.

#### George Hamlin at the Worcester Festival.

American singers will receive distinct recognition at the Worcester Festival, with which the musical season of 1899-1900 will be opened. Owing to the general enthusiasm with which the production of Chadwick's "Lily Nymph" was greeted upon its initial presentation the composer has decided to repeat the composition at the festival, with George Hamlin in the principal role. Other distinguished soloists at the festival will be Van Yox, tenor; Voigt, soprano, and Preston, contralto. It will require years yet before American singers of artistic merit can break through the prejudices cherished in this country in favor of foreign singers, but it will be such soloists as George Hamlin, the brilliant tenor, who will be required to bear the burden of such a task.

Victor Thrane has secured the exclusive management

of Mr. Hamlin for all engagements and appearances. After Mr. Hamlin makes his initial bow this season at the Worcester Festival, he is engaged to make a number of other important Eastern appearances. In view of his success last season it is not surprising that the officers of musical organizations and the directors of leading musical events consider Mr. Hamlin as necessary to insure success. Last season he surprised his friends by displaying a versatility of musical expression in the Strauss recitals which had not been suspected, and it ought to occasion no surprise if the forthcoming season witnesses the introduction of this soloist to the American public in a more distinguished manner. His engagements already made promise a wider hearing for Mr. Hamlin both in the East and West.

#### Carl Venth in Brooklyn.

Carl Venth, the violinist, who has been away from Brooklyn since June, returned to Brooklyn on Saturday. At his conservatory in the Pouch Gallery in Clinton avenue, Mr. Venth said last night:

"I have been in London, but have come back to open up my music classes. The articles which were written in some of the papers will, I fear, injure my business."

It was reported that Mrs. Lydia Venth, who lives at No. 127 Schermerhorn street, would at once apply for a divorce from her husband. In regard to this report Mr. Venth said:

"I have not been served with any divorce papers. I would first have to see the charges before I can say whether I would oppose a suit for absolute divorce. I certainly should not oppose a suit for a separation."—Tribune, September 12.

#### Died on Blackwell's Island.

Wilhelm Schmidt, a violinist well known among the Germans of this city, and for twelve years a pupil of Spohr, died September 9 in the Metropolitan Hospital, Blackwell's Island. While his body was being taken to the

Morgue a benefit ball, planned for him during life, was going on in Teutonia Hall, Williamsburg. His friends heard of his death too late to stop the festivities, and the proceeds, which were to have gone toward nursing the musician back to health, will be devoted to giving him a decent burial. Schmidt lived at No. 45 East Twenty-third street.

#### Leontine Gaertner.

Victor Thrane is in receipt of a letter from Miss Leontine Gaertner stating that she will return from Hungary the latter part of October. Miss Gaertner has appeared in several orchestral concerts since she left America, and has been winning such success that she has been offered many important engagements, but owing to bookings already made by Manager Thrane, she has been compelled to refuse them.

#### Carl Bruno Klein.

This very promising young violinist will appear as soloist at the Kaltenborn concert to-morrow night in St. Nicholas Garden. He will play Concerto No. 22, by Viotti, with cadenza by Leonard.

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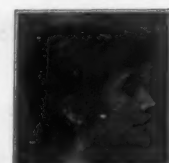
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